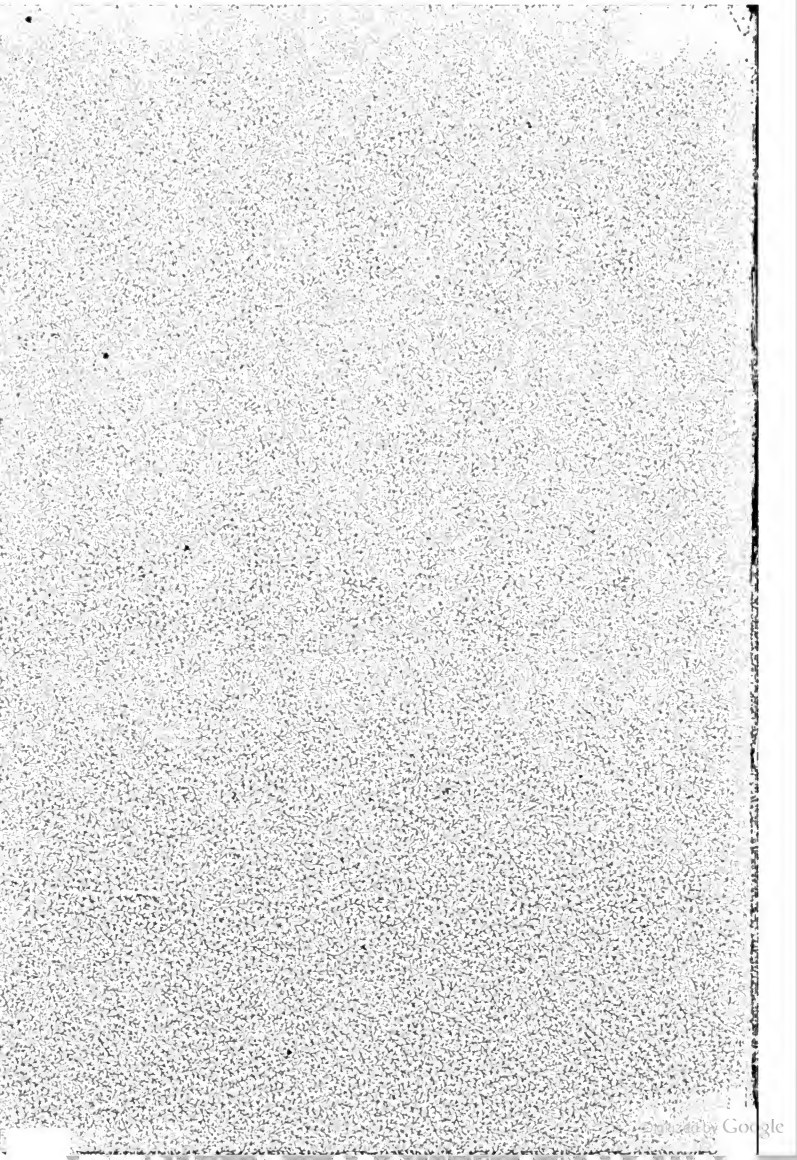
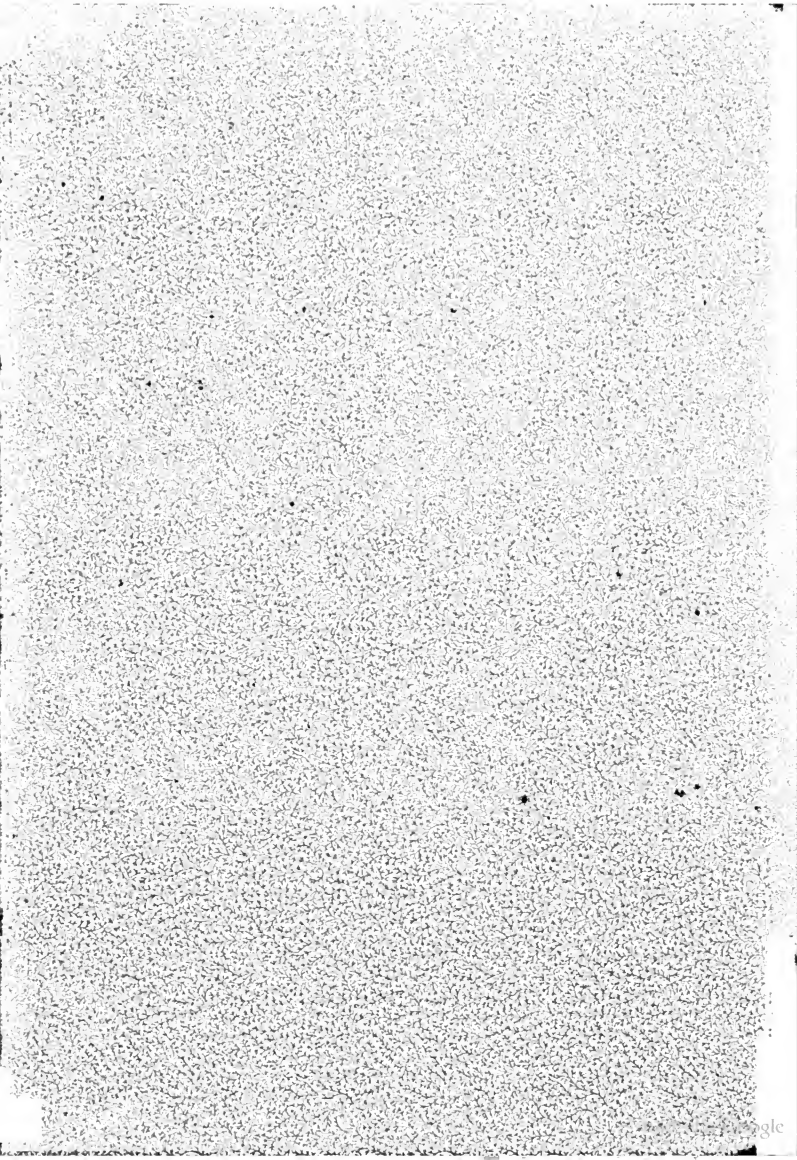




*Biographies of celebrated
organists of America*

William Howard Benjamin

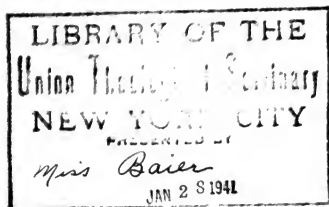




Biographies
of
Celebrated Organists
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America

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*Music is well said to be
the speech of angels*

—CARLYLE

Preface

The compiler of this book in searching the shelves of one of the largest libraries in the country for a biography of prominent musicians was surprised to learn that there was no work on American organists. There were foreign biographies, mostly of composers, but a distinctly American biography of organists was lacking.

The intent of this work is to supply a needed publication, giving a complete and authentic book on American organists, for libraries and newspaper offices. There has been no attempt to lavish praise; nothing but plain statements of works accomplished and positions held.

It is the author's hope that the work will be appreciated for its biographical character.

W. H. BENJAMIN.



William C. Carl

WILLIAM C. CARL

William C. Carl, director of the Guilmant Organ School and organist and choirmaster of the Old First Presbyterian Church, New York City, pursued his studies under Alexandre Guilmant, the distinguished French organist, who long before his departure from Paris took a keen interest in his American pupil. Mr. Carl returned to New York City in 1902, and was at once engaged for the "Old First" Church. One hundred and twenty-nine free organ recitals have already been given there before audiences which have taxed the church to its full capacity. These recitals are known the country over. Composers have written for them, the names including Alex. Guilmant, Theodore Dubois, Eugene Gigout, Baron Ferdinand de la Tombelle, Samuel Rousseau, Gustav Haag, Albert Renaud, Georges MacMaster, Henry Deshayes, William Faulkes, Aloys Claussmann, Bertram Luard Selby and William Wolstenholme. Several American writers have also dedicated their compositions to him. Many of the leading artists have appeared at these recitals as soloists, both vocal and instrumental.

Mr. Carl has concertized extensively. Four transcontinental tours have been made, and Mr. Carl was the first concert organist to go to the Klondyke, where he inaugurated a new organ in Dawson City, Alaska. He has also been to Japan, China and the Philippines to study the music of these countries. A large number of the new organs in this country have been exhibited by him, and he has long been in demand for inaugural recitals.

Mr. Carl has appeared at all the large expositions of recent years, including Crystal Palace, London; Edinburgh (Scotland) International Exposition; Stockholm (Sweden) Exposition; World's Fair, Chicago; Pan-American Exposition; Nashville Exposition; Charleston Exposition; St. Louis Exposition, and soloist at Worcester Music Festival under Carl Zerrahn; New York Symphony Orchestra, Walter Damrosch; the Paur Symphony Orchestra, Emil Paur; the Musical Art Society, Frank Damrosch; Queen's Hall Promenade concerts, London; Theodore Thomas Orchestra, and at many of the prominent colleges and institutions of learning in this country.

The Guilmant Organ School, located at 34 West 12th Street, New York, with Alexandre Guilmant as president, was founded in 1899 by Mr. Carl, and easily holds its place with the foremost of our musical institutions. The music of the "Old First" Church has been raised to a high standard of excellence, the ecclesiastical forms preserved and a dignified rendering of the best in church music has been given.

Mr. Carl is author of: Master Studies for the Organ, thirty Postludes for the Organ, Novelties for the Organ, Vols. I and II; Master-Pieces for the Organ; also songs, organ pieces, and many articles on musical subjects. Mr. Carl is a director of the Manuscript Society, president of the Guilmant Club, director, founder and chairman of membership committee of the Guild of American Organists.

A finished artist.—*Dagens Nyheter*.

Exceptional organ playing.—*Stockholm Tidningen*.

His performance was listened to by an immense audience, which demonstrated its appreciation with much applause.—*Nya Dagligt Allehanda*, Stockholm.

The technical demands of the composition are severe, but Mr. Carl was equal to them and succeeded in giving the new sonata an able and convincing interpretation.—*The Musical Times*, London.

Standing room was at a premium at the organ concert given by William C. Carl yesterday. Mr. Carl has a thorough knowledge of the resources of the organ, and his playing was marked by much brilliancy.—*The World*, New York.

It aroused the audience to enthusiasm and the applause did not cease until Mr. Carl came forward to bow his respects twice, and then went back to play another piece.—*The Boston Herald*.

Mr. Carl is unquestionably one of the most accomplished organists that has ever been heard in Montreal.—*The Montreal Daily Star*.



BENJAMIN DWIGHT ALLEN

BENJAMIN DWIGHT ALLEN

Benjamin Dwight Allen, of Wellesley, Mass., was born February 16, 1831, in Sturbridge, Mass. His ancestors were Colonel Alvan Allen and Lucy Salisbury Allen. His education was acquired in New York city, Boston and Worcester, Mass.

He has been organist in various churches in Worcester, Mass., from 1847 to 1894. Connected with the Worcester (Mass.) festivals as accompanist and assistant conductor for thirty-seven years, ending 1894. Teacher of piano and harmony and lecturer at New England Conservatory of Music under Eben Tourjee's administration. He has lectured on musical aesthetics in Boston University and various New England cities. Was director of music at Beloit College, Wisconsin (1894-1902). Organist at Teachers' College, Columbia University, New York, and at Manhattan Congregational Church (1902-1905). Lecturer in the Department of Education, city of New York (1903-1904).

He was married in 1857. His eldest daughter, Mabel, married Rev. W. W. Sleeper, of Wellesley, and teaches in Dana Hall School. His youngest daughter, Charlotte, married Prof. C. H. Farnsworth, of Teachers' College, New York. A son, James, agent of Arnold, Cheney & Co., and acting United States consul at Zanzibar, Africa, died in 1897.



GEORGE WHITFIELD ANDREWS, A. M., MUS. DOC. A. G. O.

GEORGE WHITFIELD ANDREWS, A. M., MUS. DOC. A. G. O.

George Whitfield Andrews, A. M., Mus. Doc. A. G. O., 195 Forest street, Oberlin, Ohio, was born at Wayne, Ashtabula county, Ohio, January 19, 1861.

His ancestors on his father's side, Andrews, were English, on his mother's side, Cathcart, Scotch.

He acquired his education at the Oberlin Conservatory of Music, Leipzig, Germany; private pupil of Dr. Robert Papperitz and Prof. S. Jadassohn (1884-86), Munich, Germany Royal Music School, with Prof. Josef Rheinberger; Paris, France, private pupil of Alex. Guilmant and Vincent d'Indy (1898-99).

Graduated from Oberlin Conservatory of Music in 1879. Private teacher and organist, 1879-82, Meadville, Pa., and 1882-83, Toledo, Ohio. Instructor in organ and organist Second Congregational Church, Oberlin Conservatory of Music, Oberlin, Ohio, 1883-1892. Professor of organ and musical composition in Oberlin Conservatory of Music, 1892. Since 1900 conductor of the Oberlin Musical Union (Choral Society), A. M. (honorary), 1900; Mus. Doc., Oberlin College, 1903; Mus. B., Oberlin College, 1906.

His work has been that of a teacher, but has given many recitals in different parts of the country. Organ compositions include four sonatas, wedding music, processional march, aria, cantabile, serenade and other smaller pieces. They are unpublished.

In 1888 Mr. Andrews married Harriet A. Clark (Oberlin College, 1885), born at Wakeman, Huron county, Ohio, in 1865. Their children are Esther C., born in 1891; Mildred C., born in 1893 (deceased); Elizabeth, born in 1895 (deceased); George Whitfield, Jr., born in 1900; Eleanor R., born in 1905.

Mr. Andrews is now professor of organ and composition at the Oberlin Conservatory of Music; also organist of the Second Congregational Church, and director of the Oberlin Musical Union. Mr. Andrews gave recitals at the St. Louis World's Fair and evoked this criticism by his superb playing: "Mr. Andrews evidenced an astonishing command of the immense instrument, and apparently exhausted its resources during the presentation of his excellent programmes."



J. WARREN ANDREWS

J. Warren Andrews was born April 6, 1860, in Lynn, Mass.

He began to study music at nine years of age.

His first church position was in a church in Swampscott, Mass., when between twelve and thirteen years of age, and at sixteen he went to the First Baptist Church, Lynn, Mass., leaving there at nineteen to accept the position at historic old Trinity, Newport, R. I. After nine years there he went to Pilgrim Church, Cambridge, Mass. After nearly three years there he accepted the position in Plymouth Church, Minneapolis, Minn., serving there until he accepted his present position as organist and choirmaster of the Church of the Divine Paternity, New York city. He has given between 300 and 400 recitals in various parts of the country, in all the New England States except Connecticut, in most of the Middle States, the Western and Pacific, Manitoba, and as far south as Florida. He is one of the founders of the American Guild of Organists, and has been, for a number of years, a member of the Council, President of the New York State Teachers' Association, First Vice-President N. Y. Clef Club. He played at the expositions at Charleston, S. C.; World's Fair, St. Louis; Jamestown, etc. Compositions mostly in Mss., and for the church. Over one hundred and twenty-five of his pupils are holding positions of more or less importance in various parts of the country.



MRS. MARY L. ANDREWS

Mrs. Mary L. Andrews, of Warsaw, N. Y., was born October 2, 1871, at Attica, New York. Her father, Andrew J. Lorish, served many years as county judge and surrogate of Wyoming county.

She received her education in the schools of Attica, and her musical education at the New England Conservatory of Music in Boston, being graduated in 1892. Studied organ with George E. Whiting and piano with Carl Faclton. She has been organist at the Presbyterian and Congregational Churches; is teacher of piano and organ, and a member of the American Guild of Organists, being admitted in 1901. Has been accompanist of the leading musical singers of Buffalo and Rochester.

In 1899 she married L. M. Andrews, M. D. They have two children, Donald Lorish, aged seven, and Lois Cordelia, aged three.

WILLIAM D ARMSTRONG

Mr. William D. Armstrong was born in the State of Illinois, where he still resides.

His musical studies were prosecuted in America and England, under well-known masters. He has occupied prominent organ positions in St. Louis, being one of the solo organists at the St. Louis Exposition in 1904. Mr. E. R. Kroeger, master of the programmes, said of these recitals: "Your work was a decided success, and I am well pleased that we were able to include it in the list of festival events. The various selections were given with due regard for their individual character and were most heartily applauded by the audience."

Mr. Armstrong has been president of the Illinois State Music Teachers' Association and vice-president of the National Music Teachers' Association. He is director of music at Shurtleff College and the Western Military Academy, and organist of the Church of the Unity (Unitarian), in St. Louis; also a member of the American Guild of Organists. He is a prolific writer of music and has published many compositions for the pianoforte, organ, voice, violin and orchestra.

JOSEPH N. ASHTON

Joseph N. Ashton, of Pierce Building, Copley Square, Boston, Mass., was born September 7, 1868, in Salem, Mass.

His education was acquired at Brown University, A. B., 1891; Harvard University, A. M., 1893.

Was instructor in musical theory and history at Brown University, 1895-8; associate professor of musical theory and history, Brown University, 1898-1904; faculty editor, *Brown Alumni Monthly*, 1900-1904; organist and director, North Church, Salem, Mass., 1896-1904; organist and director, First Baptist Church, Newton Centre, Mass., 1904-1905; organist and director, First Parish Church, Brookline, Mass., 1905; acting professor of music, Wellesley College, 1907-8; private teacher, Boston, 1893-1899; 1904.

He is unmarried.

ALOIS BARTSCHMID

Alois Bartschmid, 81 Chestnut avenue, Boston, Mass., was born June 15, 1863, in Munich, Germany. His ancestors were of Bavarian and Suabian stock.

His musical education was acquired in the Munich Conservatory. He also studied with Professor Rheinberger, Max Zenger, Otto Hieber, Carl Maria Prestele and Joseph Becht.

He is, to a great extent, a self-made musician. He graduated from college in 1882; passed the civil service examination in 1885; became a German army officer in 1889, while residing in Munich, Germany. He is a member of the Vocal Madrigal Quartette, Munich, 1889-1891; a teacher at the Military Academy, Munich, 1890-1891; conductor of choral societies in Munich, 1886-1891; Royal Bavarian chapel singer, 1880-1890; during the years 1891-1908: was organist at the Cathedral, Hartford, Conn.; organist at the Mission Church, Boston, Mass.; organist at St. Bernard's Church, Fitchburg, Mass.; organist at St. Mary's church, Dedham, Mass. Fellow, American Guild of Organists, second honorary mention, May, 1907; member of the Diozesan Music Commission, Boston, Mass., since 1907. Composer of church music, published by Ditson Co., G. Schirmer and Boston Music Co.

He is married and has four children. His wife is a singer and a pianist, a graduate of the Royal Conservatory of Music, Munich, Germany, in 1889.



VICTOR BAIER

VICTOR BAIER

Victor Baier of Trinity Church, New York, Broadway and Wall street, was born in New York, July 25, 1861. His ancestors were; Robert Baier and Louise Baier (nec Hubner), both of Germany; grandfather, Joseph Hubner, organist in Wurzburg, Germany. His education was acquired in a private German-American school in New York, afterward finished and graduated from Trinity Church School, New York.

Entered Trinity choir in 1872 as treble chorister, and sang solos from 1874-76; meanwhile studied organ, pianoforte, harmony and composition with Dr. A. H. Messiter (organist of Trinity Church), 1879 became organist and choirmaster of St. Paul's Church, Jersey City, N. J.; 1880; organized first boy choir in Hudson county, N. J., at St. Mark's, Jersey City; 1880 became instructor of music in the public schools of Jersey City and superintendent of music at Has-bronck Institute, Jersey City; 1886 organized the Schubert Glee Club of Jersey City (male voices), resigning as conductor in 1901; in 1884 was appointed assistant organist of Trinity Church; in the interim 1872 to 1884 remained as librarian of Trinity Church assisting Dr. Messiter in minor services; on the retirement of Dr. Messiter in 1897 was appointed organist and choirmaster, so his association with the musical services of Trinity Church extend back to the entrance into choir from 1872, a period of thirty-six years; is a Founder of the American Guild of Organists.

Mr. Baier is married and has no children.



EDWIN A. BEDELL

EDWIN A. BEDELL

Edwin A. Bedell was born in Albany, New York, October 9th, 1853, and died March 16th, 1908. He was left an orphan at an early age and went to live with his grandfather, the late Philip Phelps, who was for more than fifty years the Deputy State Comptroller of the State of New York.

He was educated at Professor Anthony's private school, a classical institute, famous in its day as a seat of learning; the Albany Boys' Academy, and at the Western College of the Reformed Church, of which his uncle Professor Phelps, Jr., was president. He was graduated and the salutatorian of his class in 1873.

Although by nature a musician, he decided to study law, and became a student in the office of Peckham & Tremain, noted lawyers in Albany. He attended the Law School, being admitted to the bar in 1874. In 1884 he became an assistant to the Attorney-General, and five years later was appointed assistant State reporter. After a service of twelve years in this position, he was made State reporter for the Court of Appeals.

Although Mr. Bedell did not like to be called a professional musician, and classed himself as an amateur, he was an accomplished organist and choir leader.

For thirty-four years he played at the Second Reformed Church in Albany, which is one of the best known churches in the city, being noted for the excellency of the music.

In 1891 he prepared "The Church Hymnary," which is in use in the Reformed churches throughout the country. In 1883 Mr. Bedell married Miss Caroline S. Sickels, daughter of the late Hiram E. Sickels, of Albany.



SAMUEL B. BELDING

SAMUEL B. BELDING

Samuel B. Belding, one of the best known organists in the State, was born at Charlton, Saratoga county, New York. His ancestors were Hiram Belding and Elizabeth Brown Belding. His education was acquired in the old Charlton Academy where he was graduated.

He first began the study of music in his native village at the age of sixteen years. Played the organ at the Presbyterian Church. Studied the organ under J. Augustus Reed of Albany. Established a residence in Albany in 1866, becoming a clerk for the N. Y. C. R. R., playing the organ at the Tabernacle Baptist Church. After a year giving up railroading and going to the Fourth Presbyterian Church playing the organ there five and a half years, and after a course of study under Dudley Buck of Boston, was appointed organist and choir director of the First Reformed Church in the fall of 1874, still retaining the position 1908. Served as organist and director of music in Synagogue Beth Emeth twenty-five years and three months. Was appointed supervisor of music at the State Normal College in May, 1886, being still there. Mr. Belding's reputation extends beyond local fields. He has done and is still doing recital work in organ playing. He is a thirty-second degree Mason and has for years been actively engaged with that body as an organist. Lodge, Chapter, Commandery, Council and Shrine have all enjoyed his work.

Mr. Belding is married and has one daughter.



GEORGE W. BINLEY

GEORGE W. BINLEY

George W. Binley was born at Leicester, England, August 31st, 1847. His grandfather was such a musical enthusiast that he copied most of the choruses from the Messiah and the Dittengen Te Deum for the country choir of which he was director, as they were too poor to buy the printed copies which at that time were very expensive. His father was a tenor singer for years in the Baptist Church at Leicester.

He received a common school education under the control of the Baptist denomination and sang in the choir of the church and was also a member of the "Oratorio Society;" came to America in October, 1872; sang in St. Peter's Church when Von Steinman was organist, and for several years at the Cathedral of All Saints, under Canon Knaut.

In 1874 commenced the study of piano under John Kautz, and some years later studied the organ with Dr. Henry Giles, and afterwards for upwards of two years with Dr. J. Benton Tipton. Held first position as organist at the Grace P. E. Church, Albany, then with the Hudson Avenue Methodist, then Sixth Presbyterian, then for about five years gave up the organ and devoted himself entirely to piano teaching; again took up the organ and for fifteen years was with St. Luke's P. E. Church at Cambridge, N. Y.; was with the First Baptist Church at Glens Falls, N. Y., for a short period and is now with the First Baptist Church, Albany.

He is married and has four children living.

EDWARD MORRIS BOWMAN

Edward Morris Bowman was born in Barnard, Vt., July 18, 1848. He is the son of Joseph and Asenath (Burroughs). He graduated from the St. Lawrence University, Canton, New York, 1865; studied music from childhood; later pupil Dr. William Mason of New York and Franz Bendel, Berlin, in piano; in organ with John P. Morgan, New York, Edward Rohde and August Haupt, Berlin; Edward Batiste and Alexandre Guilmant, Paris, and Sir Frederick Bridge, London; theory of music with Carl Friedrich Weitzman, Berlin, Sir G. A. MacFarren and Dr. E. H. Turpin, London, and John P. Morgan, New York. He married in St. Louis June 23, 1870, Mary Elizabeth Jones. He was organist of Old Trinity Church, New York, 1866-67; teacher and conductor in St. Louis, 1867-87; organist and director of music, Union Methodist Church, St. Louis, 1867-69; Second Presbyterian Church, 1870-72, 1874-76; Second Baptist Church, St. Louis, 1877-87; Peddie Memorial Church, Newark, N. J., 1887-94; professor and director of music, Vassar College, 1891-95; founder and director of the Temple choir and Temple orchestra, two hundred members, Baptist Temple, Brooklyn, 1895-1906; founder and director, since May, 1906, Calvary Baptist choir, one hundred and forty members, New York. He is an Associate Royal College of Organists, London; founder and fellow (president eight terms), American College Musicians; co-founder, American Guild of Organists; member executive board, Brooklyn Y. M. C. A.; executive board, department of music, Brooklyn Institute, Arts and Sciences; president (five terms), Music Teachers' National Association; president of Virgil Practice Clavier Manufacturing Co., New York; is author of Bowman's Weitzman Manual of Musical Theory, 1876; is a contributor to musical journals. His studio is at Steinway Hall, New York. Residence 1810 Hiawatha Road, Fiske Terrace, Brooklyn.



JOHN HYATT BREWER

John Hyatt Brewer, organist, and conductor, son of William and Annie E. Brewer (Scotch-English) was born in Brooklyn, New York, January 18th, 1856. Began music at seven as boy soprano in choirs of New York and Brooklyn, viz.: with Organist Frank Gilder at St. John's Protestant Episcopal Church (Brooklyn) with Dr. H. E. Cutler at Zion church (New York), with Dr. W. W. Walter at Trinity Chapel (New York), returning to St. John's, where he remained until his fifteenth year. His vocal studies were with Dr. Cutler, Dr. Walter and James M. Wilder. He learned pianoforte and harmony of Rafael Navarro, organ of W. A. M. Diller, V. W. Caulfield, S. B. Whiteley and ten years of organ, harmony and composition under Dudley Buck (from 1877). His first organ position was at City Park Chapel, 1871-3, thence to Church of the Messiah, 1873-7, thence to Clinton Avenue Congregational Church, 1877-81, and to the Lafayette Avenue Presby-

terian Church in 1881, which position he still occupies (1908). Mr. Brewer married Miss Emma A. Thayer June 27th, 1888. He was one of the earliest active members of the New York State Music Teachers' Association, and New York Manuscript Society and is a Fellow of the Brooklyn Institute of Arts and Sciences, secretary of the music department; conductor of various glee clubs and societies, notably for three years of Hoadley Amateur Orchestra, and for nine years of the Caecilia Ladies' Vocal Society; co-founder, fellow and presiding warden (1905-8) of the American Guild of Organists; charter member and accompanist for twenty-five years of Brooklyn Apollo Club and elected conductor of same upon retirement of Dudley Buck (1903); professor of music at Adelphi College, 1899-1906, and conductor Flatbush Glee (mixed voices) Club, since 1904. Mr. Brewer is a busy instructor in voice, pianoforte, organ and theory. His compositions include for women's voices cantatas "Hesperus," "Sea and the Moon," "Herald of Spring," "Twilight Pictures," etc.; for men's voices, "Autumn," "Calvary Song," "Birth of Love," "Sing, Sing, Music Was Given," ballad, "The Lord of the Dunderberg," (orchestral accompaniment,) prize, "Hymn to Apollo," "Break, Break, Break," etc.; for organ, "Autumn Sketch," "Canzonetta," "Romanza," (cello and organ), "Springtime Sketch," "Indian Summer Sketch" and for mixed voices; "Glad Tidings," "Bedouin Love Song," (prize), and sacred cantata "Holy Night," and other compositions (over 100) comprising sacred and secular songs, duets, quartettes, anthems, glees, choruses, pieces for pianoforte, organ and strings, duos for organ and pianoforte, also a suite (MS.) for orchestra. Four of his compositions have received competitive prizes; that of Mason & Hamlin (Boston, Mass.) 1890; A. A. Low (Brooklyn, N. Y.) 1894; Schubert Men's Voice Club (Jersey City, N. J.) 1905, and the W. W. Kimball prize for the Chicago Madrigal Club, 1905.

DUDLEY BUCK

Dudley Buck was born in Hartford, Conn., March 10, 1839. Studied with W. L. Babcock (P. F.), later at Leipzig, 1858-9 of Plaidy and Moscheles (P. F.); Hauptman (comp.), and L. Riety (instrumentation,) also studied under Reitz and Johan Schneider (organ) at Dresden, and in 1861-2 studied in Paris. Returned to American in 1862. Organist of the Park church, Hartford; later of St. James, Chicago; in 1872 of St. Paul's, Boston, also organist of the Music Hall Association.

In 1875 he was organist of the Cincinnati May Festival, then at New York, assistant conductor of Thomas' Central Park Garden concerts, and organist of St. Anne's, Brooklyn; in the same year became organist of Holy Trinity Church, Brooklyn, and director of the Appolo Club. He was one of the first American composers to receive recognition; his church music, numerous cantatas, sacred and secular, are in general use.

His best known works are: King Olof's Christmas, the Nun of Nidaros, Voyage of Columbus, Paul Revere's Ride for male voices, The Golden Legend, The Light of Asia, Easter Morning, the 46th Psalm for mixed voices; also a great variety of church music, hymns, anthems, etc. He is now retired from professional life and is living in Germany, 1908.



JOHN DUNCAN BUCKINGHAM

JOHN DUNCAN BUCKINGHAM

John Duncan Buckingham, of 162 Boylston street, Boston, and Quincy, Mass., was born in Huntington, Pa., May 17, 1855. His parents were the Rev. N. S. Buckingham, of Virginia, and Margaret Morris Duncan, of Pennsylvania.

His education was acquired in Boston, London and Paris. He studied music under Whiting (organ), Emery (harmony), J. C. D. Parker (piano), John K. Paine (counterpoint, composition), L. Philipp, Paris (piano), R. R. Terry, E. D'Evy, London (plain song); graduate of Boston University, College of Music, College of Liberal Arts, 1879.

Began teaching in New England Conservatory in 1877, member of faculty until June, 1896, since then has been teaching privately in Boston. He has held the following positions: Organist at Monument Square Church, Charlestown, 1876 to 1881; Immanuel Congregational Church, Roxbury, Mass, 1881-1894; St. Michael's Roman Catholic Church, Providence, R. I., 1897-1906. Since then organist at St. Mark's M. E. Church, Brookline. Mr. Buckingham has been exceedingly successful as a choir director. St. Michael's had the most noted choir in the diocese under Mr. Buckingham's direction.

Mr. Buckingham has given many organ recitals, ranging in programme from Bach to Reger.

He is married and had one child, who died in 1896.



FRANK WILBUR CHACE

FRANK WILBUR CHACE

Frank Wilbur Chace, organist and choirmaster of First Presbyterian Church, Seattle, Washington, one of the largest churches in the country, having a seating capacity of three thousand and a membership enrolled of three thousand. The organ is a fine instrument of Austin make, containing choir, great, swell, solo and echo.

Dr. Chace was born at Providence, Rhode Island, March 19, 1868.

He came from a musical family, both his mother and father being talented amateurs. His first instruction in piano began at the age of four years under his mother. He played in public at the age of seven.

His education in early life was under the instruction of the best teachers both in Providence and Boston. Later he studied theory with A. Gore Mitchell, Mns. Doc. Oxon., H. A. Wheeldon, Mus. Bac. Cantab. Dudley Buck, organ under Edwin H. Lemare and piano under Rafael Joseffy.

He has held the following positions: Organist and choirmaster, St. Andrews' P. E. Church, Jacksonville, Fla.; organist and choirmaster, St. John's P. E. Church, Jacksonville, Fla.; organist and choirmaster, Christ P. E. Church, Mobile, Alabama; organist and choirmaster, Christ P. E. Church, Nashville, Tenn., Dr. W. T. Manning (now assistant to Rev. Dr. Dix), rector; director of music, Albion College Conservatory, Albion, Michigan; organist and choirmaster, First Congregational Church, Kalamazoo, Mich.; organist and choirmaster, First Presbyterian Church, Seattle, Washington, his present position.

While in Jacksonville, Dr. Chace gave many choir festivals, presenting such works as Tour's Service in F and C, Dyke's Service in A and D, Gounod's St. Cecilia, Monk's Service in C, Dudley Buck's Cantatas for different seasons, Stainer's Crucifixion, and many others, sung for the first time in the State of Florida.

While in Mobile, Dr. Chace organized the first choral organization composed of large chorus and orchestra, in the South. This organization presented all the larger oratorios and cantatas, bringing on artists to sing the solo parts, also developing and bringing out local singers.

While director of music in Albion College and organist and choir-master at the Congregational Church in Kalamazoo, Dr. Chace obtained credit for theoretical work done which was recognized not only by the colleges in the State but by the University of Michigan. He organized a chorus which gave the larger oratorios and cantatas, giving festivals in Albion and Kalamazoo.

Dr. Chace gave two recitals at St. Louis during the World's Fair held there in 1904, and these recitals added materially to his reputation as a concert organist. While in the South and Michigan he gave many organ recitals, dedicating and opening many new organs.

He was one of the first candidates to pass the examination and be admitted to the Associateship of the American Guild of Organists of New York City. In October, 1905, he was given the Doctor of Music through the Regents of the University of the State of New York.

He has several unpublished manuscripts, among them being several songs, a full service for the Episcopal Church, a string quartette and several choruses and anthems.

The *Chicago Record-Herald* in writing of an organ recital given by Dr. Chace: "His control of the instrument is so easy and natural, even in the most difficult passages, as to give the impression that he is evolving the theme note by note rather than interpreting masterpieces of famous musical composers." The *Chicago Chronicle* says: "Dr. Chace's technique was of a high order and the emotional parts of the selections were interpreted with an appreciation which is possible only in a master." The *Musical Courier*: "Dr. Chace is a sure technician which made his work clear and clean cut, particularly noticeable in the Bach numbers."



CHARLES WHITNEY COOMBS

Charles Whitney Coombs was born in Bucksport, Maine, December 25, 1859.

He lived in Portland, Maine, until sixteen years of age, and was taken from school on account of delicate health and for two years lived in Vancouver, Washington, where the climate, combined with out of door life, conferred much benefit. At the age of eighteen he went abroad for study, chiefly in Stuttgart, with Speidel and Seifritz, and later in Dresden with Draesecke and Janssen.

He visited Italy, Paris and London. Was organist in the American Church in Dresden, 1887-1891. After an absence of thirteen years he returned to America. Since 1892 has been organist and choirmaster of Church of the Holy Communion, New York. He is known throughout the country as a composer of church music and songs. His best known works are the cantatas "The Vision of St. John," "The First Christmas" and "The Ancient of Days;" anthems, "O Lord, Thou Art Great;" "Where is He That is Born King of the Jews;" "How Lovely Upon the Mountains;" also many songs, both sacred and secular.

He is single.



GEORGE WHITEFIELD CHADWICK

GEORGE WHITEFIELD CHADWICK

George Whitefield Chadwick was born in Lowell, Mass., Nov. 13, 1854. Studied organ under Eugene Thayer at Boston. In 1876 he was placed in charge of Olivet College, Michigan. In 1877-8 he studied abroad in the Leipzig Conservatory with Reinecke and Judassohn. His graduation composition was (overture to *Rip Van Winkle*) which later he repeated at a Handel and Haydn concert at Boston in 1880. In 1879 he studied composition and organ playing under Rheinberger at Munich. On his return to America he settled in Boston and became organist of the South Congregational Church, also teacher of harmony, composition and instrumentation at the New England Conservatory of Music. He was appointed director of this institution in 1897. Yale College gave him the degree of A. M. 1904 received degree of LL.D. from Tuft's College. He has also been the conductor of the Worcester Musical Festivals. Mr. Chadwick is one of the leading composers of this country. A few of his noted works are a comic opera, *Tabasco* (New York, May 14, 1894), three symphonies, first in C. (M. S.), second in B flat, third in F; overtures *Rip Van Winkle* (1879), *Thalia* (1883), "*Melpomene*" (1887), *The Miller's Daughter* (1888), three symphonic sketches for orchestra, "*Jubilee*," "*Nore*," and a lagoon ballad. He has also written much church music, music for piano and organ, and numerous songs. Chamber music: Five string quartettes, choral works, *The Vikings Last Voyage* (1866), *The Lovely Rosabelle* (for solo, mixed chorus, and orchestra, 1890), *Phoenix expirans* (1892), *The Lilly Nymph* (1895), "*The Pilgrims' Hymn*," (ode) and "*The Columbian Ode*" (Chicago, 1893), "*Lochinvar*," ballad for solo baritone and orchestra, also a text book on harmony (Boston, 1898).



CHARLES MARIE COURBOIN

CHARLES MARIE COURBOIN

Charles Marie Courboin was born the second day of April, 1884, at Antwerp, Belgium. His ancestors were M. Jules Courboin and Mary Stordiau, Antwerp, Belgium.

His education was acquired in the Conservatoire Royal de Brussels, Brussels, Belgium. He was the winner of international competition, 1902, and the international Prix Mailly, 1902, when eighteen years of age and the youngest of the nine competitors. Also the winner of harmony competition, 1901, and harmony and counterpoint and fugue, 1902, etc., etc.

Was organist of the Cathedral of Antwerp, Belgium, when eighteen years of age, and gave organ recitals on a very large organ containing 100 stops, on Sunday at 11 A. M. He is now organist of St. Paul's Church, Oswego, N. Y., succeeding Aug. Wiegand. Organ has four manuals, sixty-four stops and one of the best organs in the country, certainly a wonderful instrument. Widor dedicated to him the famous VIth symphony for organ and orchestra inscribed: *A son ami Courboin* (to his friend Courboin).

He is single.

A London critic in writing of Mr. Courboin's ability, then a lad of only eighteen, in one of the leading journals, said a boy has come over to London and has given a recital on the magnificent organ in the Royal Albert Hall. This young musician is declared to be the finest organist on the continent, and he presides at the organ in the stately Cathedral at Antwerp. Most of the greatest organists have commenced young, but to take full charge of a Cathedral services at the age of eighteen is a remarkable distinction.

Mr. Courboin has had a very distinguished tutor in M. Mailly, the organist to the court of Belgium. Mr. Mailly, however, no longer designates the young man as his pupil, but proudly calls him "his young master."

Mr. Courboin has been in America but four years, coming direct from Antwerp to take charge of the organ in St. Paul's Church, Oswego. He is devoted to the work there and has made many mechanical improvements on one of the best organs in the country. Mr. Courboin was one of the few invited to play on the Carnegie organ in Pittsburg in view of obtaining the position. He has given many organ recitals in this country and is recognized as one of the best and most competent players in this country.



HORTON CORBETT

HORTON CORBETT

Horton Corbett was born in Lewisham, near London, England, February 21, 1860.

His father was George Corbett; mother, Sarah Corbett; grandfather, George Frederick Corbett; grandmother, Jane Corbett.

He studied organ under Dr. Warwick Jordan and Dr. Stainer; pianoforte, Ridley Prentice; composition, Edouard Silas, and privately at Guildhall School of Music, London. Is associate musician Trinity College, London.

He came to Christ Church Cathedral, Montreal, in 1889-1890, served two years, and was appointed to Church of Ascension, Buffalo, N. Y., 1890-1893. He played at St. Peter's Church, Baltimore, Md., ten years, from 1895-1905, organizing first boy choir there. Gave numerous cantatas, etc., and organ recitals. Appointed to Christ Church, Houston, Texas, in September, 1905. Has fine choir of mixed voices, conceded to be the foremost church music in the State. He is also director of Ladies' Treble Cleff Club and Houston Harmonic Society of sixty voices. He has composed several songs, church music, etc.

Married, and has three children.

REGINALD DE KOVEN

Reginald De Koven was born in Middletown, Conn., April 3rd, 1859. He was educated in Europe, taking his degree at St. John's College, Oxford, England, in 1879. He first studied music (piano-forte), with W. Speidel at Stuttgart, also with Lebert (piano-forte), and Pruckner (harmony), Dr. Hauff (composition), singing with Vanucini at Florence, Italy, and operatic composition under Gnee in Vienna and Delibes in Paris. His operas are well known and highly successful. The *Beguine* was first given in (Philadelphia, Nov. 7, 1887); *Don Quixote* (Boston, Nov. 18, 1889); *Robin Hood* (Chicago, June 9, 1890; London, Jan. 5, 1891); *The Fencing Master* (Boston, Sept. 22, 1892); *The Kincherfoshier* (Boston, Jan., 1893); *The Algerian* (Philadelphia, Sept. 24, 1893); *Rob Roy* (Detroit, Oct., 1894); *The Izigane* (New York, May, 1895); *The Mandarin* (Cleveland, O., Oct. 28, 1897); *The Highwayman* (New Haven, Oct. 21, 1897), and the *Three Dragoons* (New York, Jan., 1899). He has also written numerous songs and incidental pieces and is well known as a musical critic, serving in that capacity on Metropolitan journals.

**CLIFFORD DEMAREST**

Clifford Demarest was born in Tenafly, New Jersey, in 1874. He first studied with his mother and an elder sister, afterward continuing the studying of organ and composition with R. Huntington Woodman of Brooklyn. He is one of the prominent organists of Greater New York and for seven years has been the organist of the Reformed Church on the Heights, Brooklyn. He is secretary of the American Guild of Organists, and is also well known as a composer of church anthems, songs and organ pieces.



LOUIS RAPHAEL DRESSLER

LOUIS RAPHAEL DRESSLER

Louis Raphael Dressler was born in New York city December 8, 1861. He is a son of William Dressler and Mary Law Hyde (deceased).

His education was acquired in New York city. He perpetuates in the active musical world the name which gained distinction from the musical works of his father, William Dressler, who was well known among the leaders in the early development of music in New York. The son inherited much of the father's ability, and while quite young became famous as a successful organist and conductor. He was among the first to produce with amateurs the famous Gilbert & Sullivan operas in New York at the time of the "Pinafore" craze, and is highly esteemed as an experienced choral conductor; and was one of the six charter members of the Manuscript Society,—an organization for the advancement of musical composition in America.

Mr. Dressler's songs enjoy considerable and increasing popularity, which they well deserve for their pleasing melody and original treatment. They are spontaneous, and free from bathos. He has written a number of sacred compositions for quartet and chorus.

His technical skill and musical sympathy have given him distinction in the difficult and exacting *role* of accompanist, a post which he has filled for nearly all the leading artists that have appeared before the public, including Lillie Lehman, Emma Thursby, Ovid Musin, Victor Herbert, Geraldine Morgan, W. H. Rieger, Lillian Blauvelt, Carl Dufft, Maud Powell, Charlotte Maconda, Hans Kronold, and others equally well known.

He is also conductor of choral societies, glee clubs, etc.; editor of "The World's Best Music," author of numerous musical compositions, songs, church music, choruses, glees, etc.; member of the American Guild of Organists; organist and director at All Souls' Unitarian Church, Fourth avenue and Twentieth street, New York.

The honorary degree of Doctor of Music was conferred upon him (1897) by Hope College, Mich., in recognition of his services in the cause of sacred music, both as director and composer.

He was married April 23, 1884, to Jeannie Eloise Ayers, of Brooklyn, N. Y., well known as a painter of china and water colors. She died July 10, 1907. One son is living, sixteen years of age.



FREDERICK PORTER DENISON

FREDERICK PORTER DENISON

Frederick Porter Denison was born in Berlin, New York, October 12, 1857. He is the worthy upholder of a distinguished family line which is closely linked with the early development of this country. The history of the Denison family in America dates back to 1631 when William Denison left England and settled at Roxbury, Massachusetts. One of his sons, Captain George Denison, born in 1618, was the head of the family in America and is a notable figure in the distinguished ancestry of the Denisons. Through rare force of character, activity and ability he achieved a prominent place in Colonial history. In 1640 he married the daughter of John Thompson, of Preston, Northamptonshire, England. Upon the death of his wife three years after their marriage, he returned to England, enlisted under Cromwell in the Army of Parliament in which he served with great distinction, was wounded at Naseby and nursed by Ann, the beautiful and accomplished daughter of John Borodell, whom he subsequently married. He returned with his bride to Roxbury where he was chosen captain of the militia. In 1654 he settled at Stonington, Connecticut. Early historians have described him as "the Miles Standish of the settlement." His brilliant services in the Indian campaigns and his conspicuous success in discharging the duties of the many public offices entrusted to his care won recognition throughout the Colonies.

The New York branch of the family sprang from Daniel Denison, Junior, who settled in Stephentown about the year 1773. His grandson, George T. Denison, born in 1795, was the first of the Denisons to take up residence in Berlin where the homestead is still located.

Henry E. Denison, the son of George T., was born in Berlin, May 30, 1828. He married Hannah M. Godfrey of Berlin, and their son, Frederick Porter Denison is the subject of this sketch.

Frederick P. Denison who is of the tenth generation of Denisons in America, took up his residence in Albany in 1877 and his ability as a musician soon attracted attention. After an association lasting ten years with the old music house of Cluett & Sons, he visited Europe and in the encouragement which he received from many of the principal European artists his ambitions to pursue a musical

career received a strong impetus. He returned to Albany and in 1886 was appointed organist of the Emmanuel Baptist Church, a position which he filled for seventeen years. During that time he established and maintained a choir of from forty to sixty voices. In 1903 he accepted the offer of the Trinity Methodist Episcopal Church and became organist and choirmaster of that church which post he still holds. He is also the organist of Masters Lodge F. & A. M., and for a time presided at the organ at the Temple Beth Emeth.

Mr. Denison's exceptional ability as a pianist was demonstrated at a concert given by the Albania Orchestra at which he played the Mendelssohn G Minor Concerto in a manner which evoked the most favorable comment in musical circles, the critics characterizing his work as technically perfect and distinguished by brilliancy, vigor, dash and an interpretation at once sympathetic and in accord with the best canons of art. He was selected as accompanist by some of the foremost artists who appeared on the concert stage in this country, notably Lili Lehmann, Albani, Clara Louise Kellogg, Emma Thursby, Clementine DeVere, Maconda, Camilla Urso, Marie Rose, Campanini, Adolph Hartlegen, Bernard Listmann, Victor Herbert and Ffrangcon Davies.

In 1897, recognizing his genius for organization and leadership, the Albania Orchestra selected him as its conductor and under his baton the organization has developed into a highly efficient and well-disciplined orchestra, to-day numbering sixty-five instrumentalists. From 1894 to 1904 he conducted the Schenectady Choral Society and in 1905 was appointed director of the Symphony Orchestra of Schenectady.

Mr. Denison is by temperament and training a musical director of the best type, possessed of rare decision, power and resourcefulness and governed by keen and unfailingly true intuitions. He has never permitted himself to be misled by the insistent clamor for so-called "popular" music, and his administrations as conductor have been marked by an inflexible maintenance of the highest artistic standards.

In the final analysis, Mr. Denison's success as a director may be found in his splendid natural talent for music, in the charm of a frank and attractive personality and in his ability to inspire in others a loyalty to and enthusiasm for the ideals in music which have been the goal of his own tireless and earnest striving.

**CLARENCE DICKINSON**

Clarence Dickinson was born in LaFayette, Indiana, May 7, 1873. His father, Rev. William C. Dickinson, M. A. (Amherst), D. D., at that time pastor of the LaFayette Second Presbyterian Church, belonged to the Massachusetts Dickinson family, of which the poets Emily Dickinson and Martha Gilbert Dickinson Bianchi are well known members. His grandfather, also a minister, was associated with Lyman Beecher in Lane Seminary.

Mr. Dickinson entered Northwestern University at Evanston in 1890, and during his four years' course there continued his work in piano, organ and composition, under William Cutler, Harrison M. Wild and Adolph Weidig, of Chicago. His first important

composition, a light opera with Indiana subject. "The Medicine Man," was performed in 1895 in Chicago and later in Boston.

Mr. Dickinson's compositions are principally for the voice and organ. In 1898 he went abroad for three years' study, the first being spent in Berlin, working in theory with Otto Singer, and in organ with the late Dr. Heinrich Reimann, then organist of the Kaiser Wilhelm Gedächtniss Kirche. The following two years were passed in Paris, working with Alexander Guilmant in organ, Moritz Moskowsky and Louis Vierne in composition.

Mr. Dickinson also played numerous recitals in France and England. Since his return Mr. Dickinson has played many recitals in this country and Canada, including recitals at St. Louis Exposition in 1904, in which year he also played in the leading cities of Spain.

Mr. Dickinson was one of the founders of the Chicago Manuscript Society and the American Guild of Organists. At present he is organist and choirmaster of St. James's Episcopal Church (boy choir of fifty voices), and the Kehilath Anshe Mayriv Synagogue, director of the Cosmopolitan School of Music and head of the organ and theory departments of that school, conductor of the Aurora (Ill.) Music Club and the Bach Society of Dubuque, Iowa, choruses of mixed voices for the presentation of oratorios, and of the Musical Art Society of Chicago, consisting of fifty of the leading professional singers of the city organized for the purpose of presenting those works of the old and ultra-modern composers which are of so difficult and exacting a nature as to require the services of artists.

Mr. Dickinson was married in 1904 to Miss Helena Adell Snyder, M. A. Ph. D. (Heidelberg University, Germany), who bore the distinction of opening to women the department of philosophy in that university, and was dean of the Department of Women of the State College of Pennsylvania. Mrs. Dickinson is well known as a general lecturer on art and philosophy, and is head of the art department of Northwestern University, Evanston, Ill.



LEANDRE ARTHUR DUMOUCHEL

Dr. DuMouchel is the son of Ignace and Marie Antoinette (Fournier) DuMouchel. His father was born at Windsor, Upper Canada, was a lieutenant in the English army during the war 1812, and was subsequently promoted to lieutenant colonel of his regiment. On his paternal side his ancestors came from Rouen, France. His grandfather on the maternal side came originally from Lyons, France, and settled in New York. Being a Royalist, he was obliged, at the time of the French Revolution to leave his native land and come to America. Subsequently he moved to Montreal, where he went into the mercantile business, which he successfully followed. The professor's grandmother bought the first piano ever used in Montreal.

Leandre Arthur DuMouchel was born at Rigaud, near Montreal, Canada. He was graduated from the college at that

place. He studied piano and organ under the direction of an aunt, an accomplished musician. He made such progress that in a few years he secured a position in St. John's Church, at Brockville and Perth, Canada. He afterwards served as organist at Carthage, N. Y.

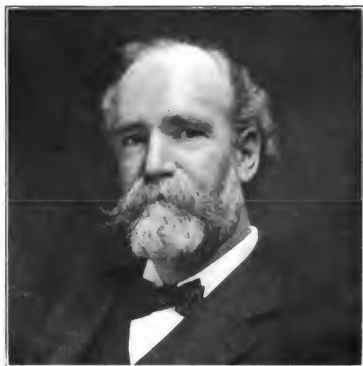
This was only a term of practice and probation for Dr. DuMouchel had higher musical aspirations than that of organist in a small town church. From Carthage he went to Europe where he spent three years. He spent a good part of his time in Leipsic and Vienna and visited many of the principal cathedrals of Europe to find the highest ideals of church music.

While in Europe he studied the piano under Professor Ignace Moscheles, the organ under Dr. Benjamin R. Papperitz and Robert Hopner, and harmony and composition under Ernest F. Richter, Dr. Oscar Paul, Dr. Louis Mass and Carl Reinecke.

After his return from Europe he accepted the position of organist in St. Paul's Church, Oswego. Three years subsequently April 24, 1876, when he became organist of the Cathedral of the Immaculate Conception, then under the bishopric of Rt. Rev. Francis McNeirny.

There are four separate choirs and organs in this church one being the echo organ, the gift of Dr. DuMouchel, and all operated from a single set of manuals. It is unnecessary to say that the organist's time is pretty fully occupied in the duties of this position, and his musical compositions. Among the latter may be mentioned: Four masses, No. 3 being the one he composed for the consecration of Rt. Rev. T. M. A. Burke, and No. 4, composed for his thirtieth anniversary as organist and choirmaster at the Cathedral; two complete vespers; many offertories, organ and orchestra compositions, etc. Some of these are printed and some in manuscript.

Dr. DuMouchel easily holds a leading place in the front ranks of American organists and musicians. He is entirely devoted to his art and most conscientious in all his work. He is unmarried and music in his master passion. In relation to his work and personality, a noted musical critic has said: "His unselfish devotion to the exacting duties of his position, his rare musical talent, which might be termed genius at times from the marvelous results it produces, his untiring industry and profound religious spirit have given an exceptionally attractive character to the music at the Cathedral. The touch of a master hand as felt in the magic tones of the organ, evoked by his intelligence and skill and makes a lasting effect on the mind of the hearer.



CLARENCE EDDY

Clarence Eddy was born in Greenfield, Mass., June 23rd, 1851, and began his musical education there at the age of eleven. In 1867 he studied under Dudley Buck, in Hartford, Conn., and from 1868 to 1871 was organist of Bethany Church, Montpelier, Vt. He then went to Berlin, and studied under August Haupt, the great German organist, and Albert Loeschhorn, the eminent composer and teacher of the pianoforte.

This was followed by a concert tour throughout Germany, Austria, Switzerland and Holland, during which he played at the Vienna Exhibition of 1873 as a representative American organist, and everywhere won the highest praise from artists and the press, while his master, August Haupt, pronounced him "undoubtedly the peer of any of the greatest living organists."

Returning to America in 1874, he became organist of the First Congregational Church in Chicago, and after two years went to the First Presbyterian Church, where he was organist and choir-master for seventeen years. In 1876 he became general director of the Hershey School of Musical Art at Chicago, and gave there his famous series of *one hundred organ recitals* without a repetition of any composition.

In 1896 Mr. Eddy gave a recital in Rome at the Saint Cecilia Academy, and was made an honorary member of this grandest old musical institution in Italy.

Mr. Eddy has been enthusiastically received in London, Paris, Berlin and other European cities, as well as in practically every important city and town in America. During a single season he has given more than one hundred concerts, and has probably dedicated more new organs than any other player in the world. Since the World's Fair at Vienna, in 1873, he has given official organ recitals at the following expositions: Centennial Exhibition, Philadelphia, in 1876; Paris Exposition, in 1889; Worlds' Fair, at Chicago, in 1893; Pan-American Exposition, at Buffalo, in 1901; Louisiana Purchase Exposition at St Louis, in 1904, and the Jamestown Exposition, in 1907.

Mr. Eddy is organist and director of music at the Tompkins Avenue Congregational Church, Brooklyn, New York, and the Temple Beth-El, New York. During the season of 1908 he will concertize under the management of Messrs. Haensel and Jones 1 East Forty-second Street, New York. Telephone, 2969 Bryant.

Mr. Eddy will receive applications for instruction in organ playing at his residence, 930 West End Avenue, New York (between 105th and 106th streets). Telephone, 3928 Riverside.

JAMES REMINGTON FAIRLAMB

James Remington Fairlamb, 179 Cypress avenue, Flushing, New York City, was born in Philadelphia, Pa., January 23rd, 1838. His ancestors were English and his parents were Preston Fairlamb and Hannah Kennedy Fairlamb. His family consists of four sons by his first wife, Marian Kerr Higgins; and two daughters by his second wife, Melusina Theresa Muller. His education was acquired in Philadelphia public elementary and "Central High" schools. He studied music at home supplemented by courses under Prudent and Marmontel (piano), and Michael Masset (voice), Paris; and Mabellini, Florence.

He was United States Consul at Zurich, Switzerland, for four years. Finally settled in New York City, where he has been organist and choirmaster at the Church of the Ascension, St. Ignatius (Epis.), Rutgers (Pres.), and the Messiah (Unit.) Has also directed many choral societies, and succeeded Alfred Eellier, the well known English director and composer, in the direction of the Comley-Barton Opera Company. His published compositions number about 200, and he was decorated with "the Great Gold Medal of Art and Science" by King Carl of Wurtemberg.



MISS RUTH BOSWORTH EDDY, A. A. G. O.

MISS RUTH BOSWORTH EDDY, A. A. G. O.

Miss Ruth Bosworth Eddy, A. A. G. O., of Swansea Center, Massachusetts, was born in Swansea May 3rd, 1885.

Her father was John Baker Eddy of Swansea, Mass.; her mother was Annie L. (Place) Eddy, formerly of Warren, R. I. The Eddys trace their descent from Rev. William Eddy, Vicar of Church of St. Dunstan (1539-1616), Cranbrook, England, Kent county. The Places were originally descended from the French, LaPlace.

Her early schooling was secured in Swansea schools. Entered Warren High School, Warren, Rhode Island, at age of thirteen years. Graduated and received diploma four years later in the class of 1902. Studied pianoforte and organ of local teachers. After high school graduation began advanced organ study with Frederick W. Hayward (A. R. C. O.), Associate Royal College Organists, England, then organist of Church of Ascension, Fall River, Mass. Studied also harmony and counterpoint, preparing for examination of American Guild of Organists, to obtain degree of associate. Examined May, 1906. Passed and received certificate of associateship dated June 23rd, 1906.

Appointed organist and chorister of First Christian Church, Swansea, in 1900. Held position for seven years. September, 1907, received a call as organist of Methodist Episcopal Church, Bristol, R. I., which she accepted and holds at present time. Has given public organ recitals. Is very successful as a teacher of pianoforte.



ISAAC VAN VLECK FLAGLER

ISAAC VAN VLECK FLAGLER

This distinguished and widely known concert organist is a native of Albany, having been born in that city in 1850. He is the son of John Ostrom Flagler, M. D., and Christina Van Vleck Flagler, his wife.

His early education was acquired at Kinderhook and Albany academies. He studied law for four years at Poughkeepsie, but gave it up for music which is his master passion.

After a brief study of music under local teachers he went to Paris, where he studied under Batiste, the renowned music master, and subsequently under the equally eminent Maestro Gustav Martal, in the city of Dresden.

Returning from Europe he became organist and choirmaster in the Second Reformed Church at Poughkeepsie, afterwards filled the same position at the First Presbyterian Church, Albany, and later at Plymouth Church, Chicago, Ill., and First Presbyterian Church, Auburn, N. Y.

Professor Flagler is also distinguished as a teacher and lecturer, having taught music and given lectures in Syracuse University, in Cornell University, in the Utica Conservatory of Music and in the Ithaca Conservatory of Music. He was organist and musical lecturer at Chautauqua for nineteen years. He acted as solo organist at the Chicago, Buffalo and St. Louis expositions. He also played at the Trocadero in one of the Paris expositions.

Professor Flagler is, besides an eminent composer of church music, and his works are widely read and practiced. The most popular of these are: "New Collection of Organ Music in Four Volumes," "Organists' Treasury" and "New Collection of Church Music."

Flagler's reputation as a concert organist has become national. His repertory is very extensive, comprising all the works of the great masters. He is a wonderful player and seems to bring a spell over his audience, the highest tribute that can be paid to his ability. He never fails to please, never tires and always instructs while delighting his hearers. His playing is always brilliant and remarkably facile. He has not many equals and no superiors in the United States.



ARTHUR FOOTE

ARTHUR FOOTE

Arthur Foote was born at Salem, Mass., March 5, 1853, son of Caleb and Mary Wilder (White). He was graduated from Harvard College, 1874 (A. M.). Married Kate G. Knowlton July 7, 1880. He began his professional duties in Boston as organist and teacher of pianoforte playing. He has been organist at First Unitarian Church, Boston since 1878, is a member of the Harvard Musical Association and of the National Institute of Arts and Letters, and is a director of the New England Chapter, American Guild of Organists and president of the Boston Cecilia Society (a chorus).

His compositions include about thirty pieces for the piano; about sixty songs and vocal duets; a violin sonata and other violin pieces; trio, quartet and quintet for piano and strings; two suites for string orchestra; suite for orchestra in D minor; two overtures, "Francesca da Rimini" and "In the Mountains;" four character pieces (op. 48); about fifteen pieces for chorus; fifteen pieces of church music; and the following pieces for the organ: Festival March, Allegretto and Pastorale (op. 29); six pieces (op. 50); Nocturne in B minor; Meditation in F major; suite in D (op. 54).



CHARLES BIGELOW FORD

CHARLES BIGELOW FORD

Charles Bigelow Ford, A. G. O., born February 5th, 1867, being a direct descendant from Elder Brewster, who came over in "The Mayflower."

He commenced the study of music at an early age, and in 1886 became a pupil of the late George W. Morgan, in his day the leading concert organist of America.

In 1887 Mr. Ford was appointed organist of the Church of St. John the Evangelist, New York, after which his progress in the musical world was steadily upward.

He had the privilege of studying musical theory, harmony, thorough-bass and counterpoint with the late William H. Walter, Mus. Doc., organist of Columbia College, and for ten years organist of Trinity Chapel, New York, and one of the editors of the *Trinity Psalter* and of *Tucker's Hymnal*.

With these distinguished masters to direct his studies, Mr. Ford soon won for himself a place in the ranks of church musicians, creditable alike to student and to teachers.

His subsequent record is well known, he having held positions as organist and musical director at St. Peter's Church, the Epiphany Baptist Church, New York and the large and fashionable Washington Avenue Baptist Church of Brooklyn, besides one of the largest churches in Morristown, N. J.

His present church is the Washington Square Methodist-Episcopal Church of New York.

Mr. Ford appeared as one of the official recitalists in the series of recitals under the auspices of the American Guild of Organists, during the present season, 1907-1908.



GOTTFREID HARRISON FEDERLEIN

Gottfried Harrison Federlein of New York City, was born in New York City December 31st, 1883.

His father, Gottlieb Heinrich Federlein, a musician of note in Munich, Germany, came to New York in 1874. His grandfather, Conrad Federlein, was organist in Neustadt, Bavaria. His mother, Ella Harrison Federlein, was prominent as a church and concert singer before her marriage.

He studied piano with Walter Bradley Keeler, organ with Warren R. Hedden, and theory and composition with Edward J. Biedermann and Dr. Percy Goetchius.

He is Fellow of the American Guild of Organists. Held his first position at the age of eighteen at the Chapel of the Incarnation. From December, 1903, was assistant organist at the Church of St. Mary the Virgin for two years; then organist and choirmaster at the Church of the Holy Faith, and since April, 1907, organist and choirmaster at the Church of the Resurrection, in New York City. Has given numerous organ recitals in and around New York, and composed several anthems and works for the organ, as well as secular songs. He is single.

**ADOLF FREY**

Adolf Frey, of 224 Lancaster avenue, Syracuse, N. Y., was born April 4, 1865, in Landau, Rheinpfalz (Germany). He is the son of Peter and Mary Hessert of Germany.

His education was acquired at the Stuttgart Conservatory and Raff Conservatory, Frankfurt-am Main. Lessons under Dionys Truckner, Max Schwartz and lectures under Hans Von Bulow.

For six years (1887-1893) he was musical accompanist for His Royal Highness, The Landgrave of Hessen. Since 1893 he has been at the Syracuse University as professor of piano and history of music. He has composed many songs, piano pieces and anthems. (Published by Schirmer, Oliver Ditson and Arthur Schmidt.) Is at present organist at Plymouth Congregational Church at Syracuse, where he has been for two years past. Previous to this he was at the First Methodist Church, Syracuse, for seven years.

He is married.



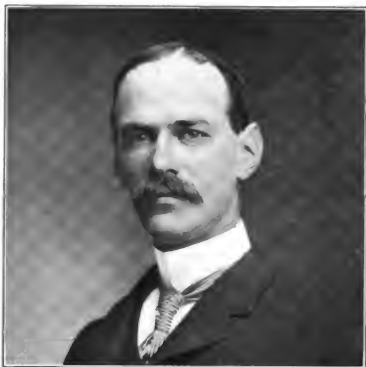
CLEMENT ROWLAND GALE

CLEMENT ROWLAND GALE

Clement Rowland Gale of 360 West Twenty-first Street, New York City, was born in Kew, Surrey, England, March 12, 1862. His education was acquired at the Duke's School, Kew, from private tutors, and at Exeter College, Oxford, where he graduated in Arts and Music (B. A., and Mus. Bac.).

He sang as a boy in the choir of Kew Parish Church, later in St. Luke's, Caterham, where he became honorary organist at the age of sixteen. A year later became a student at the London Academy of Music, and in 1879, articulated pupil under W. de Manby Sergison at St. Peter's Church, Eaton Square. In October, 1880, entered Exeter College, Oxford, where he sang as a volunteer in the chapel choir, and sometimes played at the services. Left Oxford at the end of 1883 and became Form Master and organist at Reading School. On August 1, 1885, went to St. Mary's Cathedral, Edinburgh, as sub-organist. Two months later took up the duties, in addition, of music master at Craigmount School, and still later at John Watson's Institution. The cathedral work was very heavy, but splendid experience. In 1890 was offered the position of organist and choirmaster in Calvary Church, New York. Accepted and commenced duties Oct. 20th. Soon became very busy teacher—organ, theory and composition of music. Remained at Calvary Church for ten years, holding in addition at different periods the following positions: Choirmastership, St. George's, Newburgh, three years; conductor, Troy Vocal Society, two years; choirmaster, St. Paul's, Yonkers, one year; choirmaster, Epiphany, New York, one year. In December, 1900, became organist All Angels' Church, New York. A year later, in addition, organist in the General Theological Seminary, and, still a year later, the instructorship in church music was added. He is the author of many published hymn tunes, anthems, services, songs and part songs. Is one of the founders of the American Guild of Organists; was on the council for several years, and chairman of the examinations committee during same period. Has been in charge of the department of theory in the Guilman School of Music for five years.

Married Blanche A. B. Kunz, of Edinburgh.

**WALTER C. GALE**

Walter C. Gale, the organist of the Broadway Tabernacle, New York, was born in Cambridge, Mass., on September 5, 1871. Two years later the family moved to New York where he received his education, and that city has been his home ever since. At ten years of age he commenced studying the piano with W. K. Bassford, and later on with August Sauret, still later studying the organ with Eugene Thayer and Samuel P. Warren, and harmony with Frank Damrosch, counterpoint, fugue and composition with S. P. Warren. His first position as organist was at the Mott Avenue M. E. Church, when he was fifteen years of age, and from that time he became organist and choirmaster successively at the Brick Presbyterian Church, Holy Trinity Church, All Souls' Church, and his present church, the Broadway Tabernacle, all of these churches being in New York City. Besides these, he was for one year the assistant organist at St. Bartholomew's Church, and for six years filled the same position at St. Thomas' Church under the veteran George William Warren. He has also given numerous organ recitals, and devoted much time to composition, writing chiefly for the organ and in the line of church music.

JOHN WALLACE GOODRICH

John Wallace Goodrich was born at Newton, Mass., May 27, 1871. Is a son of the late John B. and Annie L. Woodward Goodrich.

His musical education was acquired at New England Conservatory of Music, Boston; Royal Academy of Music, Munich, 1894-1895, organ there under Rheinberger, and also under Widor in Paris, 1895-1896; in Leipziger Stadttheater, 1896-1897, as Repititor.

He is a member of faculty of New England Conservatory of Music since 1897; dean of faculty of New England Conservatory of Music since September, 1907; organist, Church of the Messiah, Boston, 1900-1902; organist, Trinity Church, Boston, since 1902; organist at concerts of Boston Symphony Orchestra since 1897; conductor of choral works, Worcester County Musical Association, 1902-1907; conductor of Cecilia Society, Boston, since 1907. Founded Choral Art Society of Boston, 1901, remained conductor until resignation, in April, 1907; founded and conducted Jordan Hall Orchestral concerts, Boston, 1907.

He married Madeleine, daughter of T. Dennie Boardman, Esq., at Manchester, Mass., April 20, 1904.



HENRY W. GILES

HENRY W. GILES

Henry W. Giles of Albany, New York, was known as one of the best organists and musicians in the city. For years he held positions of prominence. He was born in Cherry Valley, New York, and began playing the organ at the early age of fourteen, displaying great talent. He had not considered music as a profession and after obtaining an academic education he entered the Albany Medical College with the intention of making that profession his life work. Not until he was graduated as an M. D. did the call of music prove the strongest. He gave up medicine and went abroad studying with the most noted teachers in Berlin and London, voice under William Shakespeare of London, and organ with Frederic Archer. On his return he was given the position as organist at the Tabernacle Baptist Church, later the Fourth Presbyterian Church and from there to the famous Concord Presbyterian Church where he remained for over twenty years. He was a member of the New York State Music Teachers' Association and Diatonic Club of Albany. He was a gifted teacher of voice and many a singer of merit owe much to his method. He married Rose Haines of Trenton, New Jersey. He was prominent in Masonic circles and was organist of a number of lodges. He died June 5th, 1905.



HAROLD GREGSON

Harold Gregson was born in Glasgow, Scotland, Aug. 25th, 1880. His parents were Thomas W. Gregson, M. D., and Emily Gregson (English). His education was acquired at the Royal College of Music, London, chiefly under Sir Walter Parratt, organist of St. George's Chapel, Windsor Castle.

Organist Holy Innocents Church, London W., until October, 1906, when engaged as solo organist New Zealand International Exposition and Wellington City Council; solo organist, Crystal Palace, London (July, 1907); two recital tours of the world; now director of the Emma Willard Conservatory of Music and organist of Christ Church, Troy, N. Y.

**WALTER HENRY HALL**

Walter Henry Hall was born in London, Eng., 1862. Studied at Royal Academy of Music and was there for four years, under Sir George Macfarren, H. C. Banister, Dr. Chas. Steggall, etc. Conducted two flourishing choral societies at eighteen years of age. Came to America in 1883, was organist and choirmaster successively of St. Luke's Church, Germantown, Pa.; St. Peter's Church, Albany; Church of the Heavenly Rest, New York; now at St. James' Church, New York (twelve years). Recently appointed organist and choirmaster of the new Cathedral of St. John the Divine, New York, which will be opened in 1910, with a large choir and a \$50,000 organ.

Conductor of the Brooklyn Oratorio Society (sixteenth season), which he founded, and which has given the great oratorios, classical and modern.

Recently founded the Cathedral Festival Choir, a large chorus of selected mixed voices, which will be used for oratorio services in the new cathedral, and which now gives public performances in the Synod Hall of the cathedral. Specialist in the boy voice and author of a work, "Essentials of Choir Boy Training." Composer of church music, including "Morning Service in C," "Evening Service in B flat," "Communion Service in G," etc.



HENRY GRANGER HANCHETT, M. D.

Henry Granger Hanchett, M. D., of 2231 Que street, N. W., Washington, D. C., was born in Syracuse, N. Y., August 29, 1853.

His ancestors were: Father, M. Waldo Hanchett, Syracuse, N. Y.; his father, John Wilkes Hanchett, M. D., Suffield, Conn.; his father, Captain Oliver Hanchett, Suffield, Conn.; his father, Lieutenant John Hanchett, Suffield, Conn.; his father, John Hanchett, Suffield, Conn.; his father, John Hanchett, Suffield, Conn.; his father, Deacon Thomas Hanchett, who came from England in 1630 and lived finally at Suffield, Conn. His mother was a Huntington of a long line of that name in Connecticut. His father's mother was a Granger, daughter of Lieutenant Oliver Granger, Suffield, Conn., whose line goes back in Suffield to 1632.

Graduated Syracuse High School, 1871; studied medical department of Syracuse University, graduated New York Homeopathic Medical College, 1884; music pupil of Ernst Held, Syracuse; Jesse H. Goodrich, Syracuse; A. J. Goodrich, New York; A. K. Virgil, New York; Mrs. A. M. Virgil, New York; Dr. Wm. Mason, New York; Wm. H. Sherwood, Boston, Mass.; Dr. Theodor Kullak, Berlin.

Director of music Martha Washington College, Va., 1876-8; director piano department Beethoven Conservatory, St. Louis, Mo., 1879-81; professor piano, musical history and analysis, Metropolitan College of Music, New York, 1890-94; director Central School of Musical Art, whose name was changed to the Adelphi School of Musical Art, a department of Adelphi College, and professor of Theoretical music in Adelphi College, Brooklyn, N. Y., 1894-1904 (professor, only 1900-04); director musical department National Park Seminary, Forest Glen, Md., 1907; director Hanchett Correspondence School of Music.

Lecturer Brooklyn Institute of Arts and Sciences, 1895-1904 (119 recitals); lecturer New York City Board of Education, 1889-1908 (over 150 recitals); lecturer to Chautauquas at Chautauqua, N. Y.; Point Chautauqua, N. Y.; the Florida Chautauqua, the Tennessee Chautauqua, the Southwestern Chautauqua, etc.

Director Clifton Choral Society, Clifton, N. Y.; Paterson Choral Union, Paterson, N. J., Monteagle (Tenn.) Summer Assembly, 1898-1901 (Chorus, Orchestra, Concerts and Music School); organist Union M. E. Church, St. Louis, Mo., 1880-81; organist and choirmaster, St. John's Church, Elizabeth, N. J.; Church of the Ascension, Marble Collegiate Church, Central Congregational Church, New York City, 1882-98; as concert pianist and lecturer has traveled from Nova Scotia to California and from Florida to State of Washington, playing in nearly every State of the Union.

Author of "Modern Domestic Medicine" (Boericke & Tafel), "Sexual Health" (Boericke & Tafel), "The Art of the Musician" (Macmillan), "Teaching as a Science" (Schirmer), "Benedictus" (A. P. Schmidt), "Easter Anthem" (Parish Choir.), etc.

Inventor of the "Sostenuto" or "Tone-Sustaining" pedal in use in pianofortes (patented by his father).

Was associated with Dr. Gerrit Smith in the preliminary work of organizing the American Guild of Organists, his part being the drawing of all documents and plans including the constitution substantially as adopted. He was the organizing secretary of the body holding the office the first two years.

He has been married twice, his first wife was Ophelia Murphey of Dover, Del., the second Grace Mather of New York City. Has three children, Winifred, Ruth and Mather.



N. IRVING HYATT

N. IRVING HYATT

N. Irving Hyatt was born in Lansingburgh, N. Y., April 23, 1865, son of a prominent lawyer of that place. Studied violin and piano from an early age with local teachers. In 1887 entered the Leipzig Conservatory where he studied piano and theory for five years with Zwintscher, Schreck and Reinecke. Was appointed professor of piano and theory at Syracuse University in 1895, resigning that position five years later to accept that of master of music at St. Agnes' School, Albany, N. Y., which he has since held. Has been organist at Westminster Presbyterian Church, Utica, N. Y., St. John's Episcopal Church, Cohoes, N. Y., and Emmanuel Baptist Church, Albany, N. Y. A list of his compositions follow: Op. 1, Eldorado, chorus for mixed voices, with piano accompaniment; Op. 2, three songs; Op. 3, three piano pieces; Op. 4, two songs; Op. 5, four piano pieces; Op. 6, love lyrics for soprano; Op. 7, three songs; Op. 8, four songs; Op. 9, six piano pieces; Op. 10, No. 1, Jesus Tender Shepherd, Op. 10, No. 2, O Clap Your Hands, anthems for mixed voices; Op. 11, eight piano pieces; Op. 12, No. 1, Hark! What Mean Those Holy Voices, Op. 12, No. 2, Brightest and Best, anthems for mixed voices; Op. 13, five piano pieces; Op. 14, two piano pieces; Op. 15, six offertory responses for mixed voices. Compositions without opus number: The Day is Gently Sinking, anthem for mixed voices; Hide Thou Me, anthem for mixed voices; O Jesus, Thou Art Standing, anthem for mixed voices; four songs. Unpublished compositions: Sonata (G minor), for violin and piano; three silhouettes for violin and piano; trio (E minor), for violin, 'cello and piano; suite (B minor), for two pianos; overture to "Enoch Arden," for full orchestra; symphony (A minor), for full orchestra; suite for string orchestra.



CLARENCE G. HAMILTON

Clarence G. Hamilton, of Wellesley College, Wellesley, Mass., was born June 9, 1865, at Providence, R. I. His parents were John A. and Mary E. Hamilton.

His education was acquired in the Providence schools and Brown University, graduating with degree of A. B. in 1888. He took degree of A. M. at Brown in 1900. Is a member of Phi Beta Kappa Fraternity.

Taught at a private preparatory school at Providence, 1888-9. Taught music at Providence, chiefly piano and theory, 1889-1904; acting as organist and choir director at several churches. Associate professor of music in 1904. He has contributed articles to various musical journals. Recently published a book entitled "Outlines of Music History," published by Ditson. Is an author of a section of Baltzell's "History of Music," published by Presser. Has also published songs and piano pieces. Is now secretary of the N. E. Chapter, American Guild of Organists.

He is married and has one boy, born in 1894.



HARRY BENJAMIN JEPSON

Harry Benjamin Jepson, of Yale University, was born in New Haven, Conn., in 1871. He is of English and American descent. His father has been in charge of the music in the New Haven public schools for many years, and is known throughout the country as a musician of the greatest merit. Mr. Jepson, the son, inherited this gift, no doubt, from his parent.

In 1889 Mr. Jepson entered Yale University and was graduated an A. B. in 1893, musical bachelor in 1894.

At the early age of seventeen Mr. Jepson was organist in one of the churches in New Haven and had under his direction a chorus of forty voices. Organist of Christ Church, 1889. Organist of Old Center Church, 1890-1894. Assistant organist Battell Chapel, Yale University 1894. He was made assistant professor of theory of music at Yale in 1895. Was also given charge of the installation of the new Newberry organ in Woolsey Hall, 1903. He was made full professor of applied music in 1907. Honorary M. A. in 1907; also university organist and choir master of Battell Chapel. He has written and published "University Hymns" for male voices, compositions for organ and a chorus for male voices and organ.

Mr. Jepson holds one of the most prominent positions in the music profession in the country.



GEORGE A. KIES

GEORGE A. KIES

George A. Kies, of 71 Church street, Norwich, Conn, was born May 4th, 1854, Norwich, Conn. He studied with different masters, notably Eugene Thayer (Boston and New York), later with Haupt and Wuerst of Berlin. He has been a church organist (with very little break), since the age of fifteen. Has been at Park Congregational Church, Norwich, Conn., since October 1st, 1874.

Has given numerous recitals, both in his own church and at intervals, has opened many new organs in other places, among others in Brattleboro, Vt.; New London, Conn.; Westboro, Mass.; Williamantic, Conn.; New Haven, Conn., etc.

Has also appeared as solo organist at concerts in Hartford, Conn.; Boston, Mass. (several times); St. Louis, Mo.; New Haven, Conn. (several times); Bridgeport, Conn., etc.

Compositions: Concert overture, for orchestra, in F (Mss.). "The Last Hymn," a short cantata for soprano and baritone solo, chorus and orchestra. Several songs. Numerous other small works, left in manuscript. Was conductor of an amateur symphony orchestra (forty players), for a few seasons. Was president of the Connecticut Music Teachers' Association in 1892 to 1894, and again in 1900 and 1903. Was elected as "founder" in the American Guild of Organists soon after its organization. In 1897, was grand master of Masons in Connecticut.

He is married and has two daughters.



WALTER ST. CLARE KNODLE

Walter St. Clare Knodle, of Riverton, New Jersey, with studios at 1523 Chestnut street, Philadelphia, Pa., was born in Philadelphia, Pa., November 21st, 1877. His ancestors were: father, Francis Marion Knodle, son of John Knodle, a prominent merchant of Hagerstown, Maryland; mother, Virginia Jarden, descended from the Richards and Lee families, and tracing back to Mary Jones, who was a close relative of the famous John Paul Jones. His education was acquired in private and public schools in Beverly, N. J. He went into business at the age of sixteen, learning lithography with J. L. Ketterlinns in Philadelphia. Both his parents desired him to become a business man, and were opposed to music as a profession.

First position, St. Stephen's, Beverly, N. J., at age of fifteen, remained $3\frac{1}{2}$ years; second position, Grace Presbyterian Church, Jenkintown, Pa., at age of nineteen, remained $1\frac{1}{2}$ years; third position, Church of the Evangelist, Philadelphia, Pa., at age of twenty and one-half, remained one year; fourth position, Church of the Ascension, Philadelphia, Pa., at age of twenty-two, remained seven years; fifth and present position, Church of the Incarnation, Philadelphia, Pa., entered duties January 1st, 1907. His first teacher William Gable of Philadelphia, and later studied with Hobart Hewitt of Burlington, N. J., but first serious study was with Henry Gordon Thunder and Minton Pyne the famous organist of St. Mark's, Philadelphia. He is a member of American Guild of Organists and the American Organ Players' Club.

He was married June 24th, 1903 to Florence Elizabeth Caldwell, and has one son, Walter St. Clare Knodle, Jr.

BRUNO OSCAR KLEIN

Bruno Oscar Klein was born in Osnabuck, Hanover, June 6, 1858. Studied pianoforte and composition under his father, Carl K., organist of Osnabuck Cathedral, then for two years at Munich Conservatory under Rheinberger (composition), Wallner (score reading), and C. Baerman (pianoforte). Came to America in 1878 and after concertizing in the West settled in New York in 1883. Since 1884 has been the head of the piano department of the Convent of the Sacred Heart; also 1884-94, organist at St. Francis Xavier, and (1887-92) professor of counterpoint and composition at the National Conservatory. He has written many songs, pianoforte pieces, contatas, etc., of a high character.



ERNEST RICHARD KROEGER

ERNEST RICHARD KROEGER

Ernest Richard Kroeger was born August 10, 1862, at St. Louis. His father was Adolph Ernst Kroeger, born in Schleswig-Holstein; his mother was Eliza Bertha Curren Kroeger, born in Richmond, England. Both are dead.

Both literary and musical education was acquired in St. Louis. Concert pianist and organist, composer of orchestra, chamber, pianoforte, organ and vocal music; president Music Teachers' National Association, 1896-1897; president Missouri State Music Teachers' Association, 1897-1899; conductor Amphion Male Chorus, St. Louis, 1883-1884; conductor Morning Choral Club (women's chorus), 1893-1903; director College of Music at Forest Park University (for women), from September, 1887, to present time; director Kroeger School of Music, from 1904 to present time; instrumental adjudicator at annual Kansas Jubilee, 1900 to 1903, inclusive; adjudicator Welsh Eisteddfod, at Canton, Ohio, 1906; organist Church of the Messiah (Unitarian), St. Louis, since January, 1886; founder member American Guild of Organists; member Bach Gesellschaft, Leipzig, Germany; master of programmes, Bureau of Music, St. Louis World's Fair, 1904; officier Academie Francaise, December 1, 1904.

He married Miss Laura A. Clark, of Lebanon, Missouri. They have four children.



C. J. KRESSER

C. J. KRESSER

Prof. C. J. Kresser is one of Syracuse's leading musicians. His specialty is piano, organ and vocal teaching. He was born at 50 Clinton street, Albany, N. Y., in 1863. He is a son of the late Joseph Kresser. Professor Kresser's parents tried every means to discourage his musical talent as his father had an extensive business for him, but he was determined to follow music. He studied in Albany, New York and Boston, at latter place he was a pupil of Sig. Augusta Rotole. Mr. Kresser has a document from this noted instructor which he prizes very highly. In Albany he began his piano studies with Prof. Hermann Singer, organist of the Holy Cross Church, Hamilton street; organ with Prof. Peter Schnieder, organist of St. Mary's Church, and Prof. William Boehm of St. Joseph's Church, Ten Broeck street. Professor Kresser was playing at an entertainment where the Rev. Dr. Edward A. Terry heard him and after the performance he was requested to call upon him at his residence. Mr. Kresser was informed he could have a trial as organist of St. Ann's Church. When it became known who the St. Ann's organist was to be it was a great surprise to all. Mr. Kresser's uncle, John Kline, was the leader of the choir. After the announcement was made in the press several called upon the Rev. Dr. Terry and informed him that Kresser was too young and was not able to master such an undertaking. This discouraged Dr. Terry and immediately sent for Kresser and explained matters to him. After a long talk Mr. Kresser requested the Reverend just to give him a trial for a Sunday. He was informed to go ahead and that no matter what any one said he would keep his word and await results. The Sunday that Mr. Kresser played the church was crowded. The young organist only eighteen years of age gave all who attended the service a great surprise. After the mass was over the Rev. Dr. Terry from the altar paid the young organist a great compliment and informed his congregation that Mr. Kresser would be the organist of St. Ann's Church. Mr. Kresser inherits his musical talent from his mother's side, the Kline family, of Albany. Charles Kline was conductor of the Cathedral of Albany for thirty-four years. Mrs. John Pender, a sister of Mr. Kresser, was leading alto of the Cathedral of Albany.

Mr. C. J. Kresser has built a large studio for his pupils. It stands on a lot side of his residence at 216 Seymour street. It is fitted up, both inside and out, in the most approved style. Mr. Kresser has all his newspaper clippings in book form of all the concerts and church work that he has played and also the programs, besides documents from noted people. Mr. Kresser was organist of the following churches: St. Ann's Church, Albany; Lady of Angels Church, Albany; St. Mary's Church, Oswego; St. Lucy's Church, Syracuse; St. Joseph's Church, Syracuse; St. Vincent de Paul's Church, Syracuse, which position he holds to-day. St. Vincent de Paul's is considered one of the most noted churches in Syracuse, famous for its singing and preaching. Mr. Kresser has attained great success in teaching people for the stage among those whom he has instructed are the following well-known Syracusians: Marion Mills, formerly with the Bostonians, now with the Spring Chicken; Louise Massett with the Blue Beard company; William V. Havens, Billionaire; Katheryn Mertens, Fritz Scheff Opera Company; George William; Harry De Rango, Della Fox; Smith Fowler, Ben Hur; Anna Schillinger, Billionaire; Greta Burdie; Bernard Gifford, Ben Hur. Prof. C. J. Kresser discovered Marta Paula Wittkowski, and taught her for several years, afterward she obtained a free scholarship at Syracuse University and studied there for a short time, then went to New York and studied with Emma Thursby. While she was in New York her talent attracted the interest of Mrs. Oakly, the daughter of Roscoe Conklin of Utica, N. Y., who offered to send her abroad to study in Italy. Musical critics who heard the girl sing declare she will be the world's greatest contralto. Miss Wittkowski was complimented very highly by Mme. Schuman-Heinke. Mr. Kresser is musical director of the Christian Brothers Academy, State street, Syracuse.

Mr. Kresser married Margaret E. Killmore of Syracuse, who was a pupil of Mr. Kresser's, and one of the leading soloists of St. Lucy's Church. Miss Killmore has an exceptional soprano voice and is a popular concert singer. They have six children: Carmen Gertrude Kresser, Donald James Kresser, Norma Anna Kresser, Carleton Joseph Kresser, Joseph Killmore Kresser and E. Terry Benedict Kresser.

**WILHELM KAFFENBERGER**

Wilhelm Kaffenberger was born in Mittelgruendau, Hesse Darmstadt, Germany, in the year 1848. His father was a schoolmaster and organist, as were his ancestors on the paternal side for many generations. Mr. Kaffenberger's progenitors on the maternal side were inspectors of forests, and to this fact he attributes his love of nature and sports. When he was four years of age his parents removed to Darmstadt, and his musical education was begun. As a child he soon developed a remarkable ear for harmony, so that he could distinguish major, minor and diminished chords struck by his father on the piano. As a lad of six years he had learned some simple pieces and acquired some idea of theory. About this time the father went to America and left some theoretical exercises for the boy to work out. These gave the boy much anxiety, as he did not succeed very well, having no one to advise him; he fairly dreaded meeting his father when the rest of the family came to America about a year later. The father was greatly amused when he heard of his son's worry, and he smilingly forgave him his shortcomings. The family settled in Buffalo, N. Y., and the children,

an older sister, a younger brother and Wilhelm, were placed in the public schools. Of course Wilhelm's music was not neglected. The Kaffenbergers then went to West Seneca, near Buffalo, where the father became pastor of a German Protestant church and young Wilhelm played the cabinet organ. The father being fond of travel and seeing the country took the family West as far as St. Joseph, where Wilhelm soon obtained a salaried position as organist in an English church. The natives seemed dumbfounded to see a boy play hymns at sight, all the more as in those days the four parts were printed on four separate lines. During the Civil War they all returned to Buffalo, where he got his first real pipe organ position at St. Paul's German Church at the age of fourteen. His father conducting the chorus and he playing the two manual and pedal organ. From there he went to Westminster and other Buffalo churches, always increasing his salary, until he landed in the North Presbyterian Church, some thirty years ago, where he still is organist and director, presiding at a large Austin electric organ of remarkable orchestral qualities. At this period Mr. Kaffenberger made rapid progress under the guidance of his father and Mr. Degenhard, who was then the most accomplished solo organist in the city. Mr. Kaffenberger devoted himself to the study of the nature of the organ and its exploitation as an artistic solo instrument with a singleness of purpose and aim quite unique in those days when organ playing consisted chiefly of modulating around the various stops and combinations of stops. He was the first to dare giving organ concerts by himself and charging admission for them, and to this principle he has adhered faithfully ever since. In the year 1873 he made a trip to Europe for the purpose of widening his horizon in music and other things. He sat at the feet of Richter for theoretic lore and of Merkel for organ ideas. Some other things besides music were taken in; for instance the ascents of the Rigi, the Jungfrau and Vesuvius. When he got home he worked assiduously to assimilate the rich food he had devoured abroad. In those days motors were not in existence and on cold winter days when he could not procure a blower he pumped the organ full himself, jumped to the bench and practiced for a few moments until the bellows emptied with a sad wail. He learned all the Rinck Chorals with variations that way, and as the older organists know those things were not to be trifled with.

Mr. Kaffenberger is a founder of the American Guild of Organists, and was invited to give concerts at the Pan-American, the St. Louis World's Fair and the Jamestown Exposition. Mr. E. R. Kroeger, the distinguished composer, pianist and organist of St. Louis, who was manager of musical programs at the fair, said in a letter of congratulation to Mr. Kaffenberger, among other things: "I am glad the exposition work is over, although it had much of interest for me. I was fortunate in meeting so many people of distinction. As far as you were concerned you certainly made a success. Your work was considered among the very best we had." A good test of an organist's ability is his popularity of course; it is a far better test however when the professional teachers and musicians invite an organist to play before them at their annual conventions. Mr. Kaffenberger has repeatedly played recitals at these conventions and has been highly lauded for his finished phrasing, registration, pedal execution and especially for playing whole programs, including Bach, Thiele and lighter music, without notes. Mr. Kaffenberger has positive ideas about various things connected with organ work. He believes in transcriptions as very valuable additions to organ programs, and in a lesser degree to church services, when the music is *inherently organ-like* and arranged by a *good organist*. Organ composers are rarely *great* composers. Great composers are rarely practical organists, therefore arises the need of transcriptions. He is opposed to the plethora of free recitals because it cheapens the work of real artists and largely puffs up the vanity of the inexperienced.

He is opposed to postludes as a barbarism. A short bit of improvisation is the only thing he would concede. Mr. Kaffenberger has not been very active as a productive artist, still he has done a few things. A fugue in D minor, a Te Deum in F and Gloria In Excelsis, the latter recently published by Whaley & Royce, Toronto, Canada, have been highly praised and extensively utilized.



ABRAM W. LANSING

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Abram W. Lansing was born in the city of Cohoes, New York State, August 26, 1861. His ancestors came from Holland about the year 1650. His early education was acquired in the public schools of Cohoes, at the Albany Boys' Academy, and later he attended Williams College, his class being '83.

He began studying music at an early age, organ with Samuel B. Belding, counterpoint and composition under John Kautz, both noted teachers of Albany.

He has been organist of the Fourth Presbyterian Church of Albany since 1883. Has also been director of the Cohoes Philharmonic Society, Hudson Choral Club, Ballston Choral Club and the Round Lake Musical Festivals. He is a composer of note and has written principally for the church. His compositions have been published by the leading houses of Boston and Philadelphia. His best known works are: Duet for soprano and baritone, "Guide Me, O Thou Great Jehovah;" bass solo, "The Earth is the Lord's;" anthems, "Rejoice in the Lord," "The Lord is King," "Whoso Dwelleth," and numerous others. His numbers are well and favorably known throughout the country.



WARREN A. LOCKE, A. M.

WARREN A. LOCKE, A. M.

Warren A. Locke, A. M. (Harvard), 7 Francis avenue, Cambridge, Mass., was born in Charlestown, Mass., Oct. 31, 1847. His father was Andrew Jackson Locke and mother Susan Durell Ware. His education was acquired in America and Germany.

He began to play the organ at fifteen; held different positions in Boston and vicinity while a boy; graduated at Harvard College 1869; 1869-74 was one of the masters of St. Mark's School for Boys, Southborough, Mass., and had charge of the music at the school and at St. Mark's Church; 1874-78 studied music in Germany; 1878 returned to Cambridge; 1878-80 organist and choir-master at St. John's Church, Boston Highlands; 1880-88 organist and choir-master at First Parish, Cambridge; 1888 to present time, organist and choir-master at St. Paul's Church, Boston; 1882 to present time, organist and choir-master at Appleton Chapel, Harvard University; member of Harvard Musical Association; Harvard Musical Club; Oakley Country Club; one of the founders of American Guild of Organists 1896; treasurer of New England Chapter of A. G. O., 1905-1908. While in college he was a member of Pierian Sodality, Harvard Glee Club, Institute and Hasty Pudding Club. Has conducted and played in various concerts, organ recitals, etc. Was musical editor of "The University Hymn Book for use in the Chapel of Harvard University," published by the University in 1895.

He married Oct. 10, 1878 Madeline, daughter of the late Rev. C. F. Weidemann, British Chaplain at Hamburg, Germany. Have had five children; four are living.

PETER CHRISTIAN LUTKIN

Peter Christian Lutkin, of 1330 Church street, Evanston, Ill., was born in Thompsonville, Racine county, Wis., March 27, 1858. His ancestors were Danes.

His education was acquired in the Chicago public schools. He studied piano with Regina Watson; organ, Clarence Eddy; theory, Frederic Grant Gleason, all of Chicago. Berlin (1881-1883) Royal High School for Music, organ, August Haupt; piano, Oscar Raif; theory and composition, Royal Academy of Arts, Woldemar Bargiel; 1884, in Paris, piano, Moritz Moszkowsky.

Was organist, Cathedral St. Peter and St. Paul, Chicago, 1871-1881; organist and choir master, St. Clement's church, Chicago, 1884-1891; organist, St. James Church, 1891-1896; director, Theoretical Department, American Conservatory of Music, Chicago, 1885-1891; director, 1891-1897, and since 1897 dean of the School of Music of Northwestern University. Honorary degree, doctor of music, Syracuse University, 1900; conductor Evanston Musical Club; founder American Guild of Organists; joint musical editor of "Methodist Hymnal;" lecturer on church music, Western Theological Institute, Chicago, and Garrett Biblical Institute, Evanston, Ill. Church music and organ compositions published by Novello & Co., H. W. Gray Co., C. F. Sumery Co.

He married Nancy Lilah Carman, October 27, 1885. They have a son.

BENJAMIN JOHNSON LANG

Benjamin Johnson Lang was born in Salem, Mass., Dec. 28, 1837. Studied piano with his father, F. G. Hill at Boston, and Alfred Jaell and Gustav Satter; in 1855 he studied composition in Berlin and pianoforte under Litz. He has been organist at the Old South Church, the King's Chapel, Boston, also for twenty-five years organist of the Handel and Haydn Society, Boston, of which he became the conductor in 1895. He was the conductor of the Cecilia Society for thirty years and of the Apollo Club for thirty-two years. His compositions include the oratorio David, overtures, much chamber and pianoforte music, church compositions, songs, etc. His daughter, Margaret Ruthven Lang, is a gifted and celebrated composer.

WM. IRVING LYON

Wm. Irving Lyon, St. Andrew's Church, Averill avenue, Rochester, N. Y., was born Dec. 22nd, 1865, at Newburgh, New York. His ancestors were Capt. Henry Lyon, founder of Lyon's Farms the first settlement of Elizabeth, N. J.; Rt. Rev. Dr. Compton, Lord Bishop of London in Colonial days; Col. Samuel Lyon of Revolutionary Army, etc. His education was acquired principally in New York City. Studied under Dr. Arthur H. Messiter, organist of Trinity Church, New York, and Frederick Archer, late organist of Carnegie Institute, Pittsburg, Pa.

Chorister at Trinity Church, New York; organist Trinity Church, Newport, R. I.; Calvary Church, Summit, N. J.; St. Ann's Church, Brooklyn, New York City; Trinity Church, New Haven, Conn.; St. Andrew's Church, Rochester, N. Y.; has composed church music for voices and orchestra, all in MSS.; has been chiefly occupied in training "boy choirs" and teaching; is professor of organ at the Rochester School of Music.

Mr. Lyon is married and has one daughter.

HAMILTON CRAWFORD MACDOUGALL

Hamilton Crawford Macdougall of Wellesley College, Wellesley, Mass., was born October 15, 1858, in Rhode Island.

His education was acquired in the Providence schools, music teachers in this country and in England.

Teacher of music and organist at Providence; professor of music at Wellesley College, 1900; Associate Royal College of Organists, London, 1883. Author of "Studies in Melody Playing," "The National Graded Course," 7 books; "Graded Material for the Left Hand;" also famous songs and anthems. Writer for musical periodicals. Honorary degree of Mus. D. at Brown University, 1901.

He is married and has one son.

CHAS. W. MOWRY

Chas. W. Mowry of 20 Mulberry street, Utica, N. Y., was born Nov. 26, 1881, in Pascoag, R. I. His ancestors were Mr. and Mrs. H. S. Mowry of North Adams, Mass. His education was acquired in Clayville, N. Y., and Utica. He began his musical study of piano, organ, harmony and counterpoint.

He began the study of music in Clayville, N. Y., with his mother when ten years of age. Spent three years studying in Clayville with teachers available. At the age of 15 he was appointed organist and director of music in St. Patrick's Roman Catholic church, which position he filled for three years. He then went to Utica and studied faithfully piano, organ, harmony and counterpoint with Prof. C. H. H. Sippel, where he received his real start in the profession. In 1900 he was appointed organist at St. Luke's Episcopal church of Utica, where he remained until July 14, 1901, when he accepted the position as organist at the First Presbyterian church of Utica, which is the largest church in the city, where he is still retained as organist and lately appointed director of music. This church has the reputation as having the finest music in the city. He devotes his time in giving recitals, concert work, professional accompanying and teaching, in which he has been very successful.

He is married and has one son.



WILL C. MACFARLANE

Will C. Macfarlane, organist, conductor and composer, was born in 1870.

His first appearance as a concert organist was in 1885, when he gave a series of recitals at Chickering Hall, New York.

He holds the positions of organist and musical director of St. Thomas's Church, New York, organist of Temple Emanu-El, New York, and conductor of the Yonkers Choral Society.

Among his published compositions are a sacred cantata, "The Message from the Cross," and an anthem, "Happy is the man that findeth wisdom," which was awarded the Clemson gold medal by the American Guild of Organists.



BERNARD R. MAUSERT

BERNARD R. MAUSER

Bernard R. Mauser was born November 23rd, 1880, at Albany, N. Y., of German ancestry. After some preliminary work in piano and organ with private teachers in Albany he took the course at Emma Willard Conservatory of Music at Troy, and later at the Troy Conservatory. Was a pupil of the Mason Piano School and later became a graduate pupil of G. Edward Stubbs, M. A., of New York City.

Was organist and choirmaster of the Third Reformed Church, Albany, from 1901 to 1904, going to the First Methodist Episcopal Church in the same city in November, 1904; resigned there to take up a larger field in Schenectady in 1906 where at present he is organist and choirmaster of the Union Presbyterian Church, one of the prominent churches of that city and the College St. Temple; has also been the musical coach at Union College for the past two years; has been successful in choir and glee club work. On assuming his duties at the Union Presbyterian Church he introduced a vested choir of nearly fifty voices which has been a pronounced success since its inauguration. During the winter and spring of 1906-1907 gave his first series of public organ recitals in Schenectady which were largely attended and favorably commented upon.



J. CHRISTOPHER MARKS

J. CHRISTOPHER MARKS

J. Christopher Marks,—son of the late J. C. Marks, Mus. Doc. Oxon. who, for forty-three years, was organist and choirmaster of Cork Cathedral,—was born in Cork, Ireland, in 1863. Studied music in all its branches under his father, also with his uncle, T. Osborne Marks, Mus. Doc. Dub., the present organist of Armagh Cathedral, and also with Sir R. P. Stewart, late professor of music, Trinity College, Dublin. Received vocal tuition from the late Sims Reeves, whose special accompanist he was during Mr. Reeves' final farewell tour in Ireland. Organist and Choirmaster of St. Luke's Episcopal Church, Cork, Ireland, from 1881 until 1902, when he came to this country as organist and choirmaster of St. Andrew's Church, Pittsburgh. Appointed organist and director of the choir of The Church of the Heavenly Rest, New York, in 1904.

Composer of much music in all styles, more especially of church music. Mention might be made of his anthem "The Day is Past and Over," and his Evening Services in D, B flat and C, published by Novello, which have gained world-wide popularity. His sacred Cantata "Victory Divine" was performed last year in Ocean Grove and at Chautauqua.

He is an Associate of the American Guild of Organists, and a Mus. Doc., University State of New York.



HARRY J. MCCREEDY

Harry J. McCreedy, a promising young organist, was born in Cohoes, October 6th, 1886. His father was Henry B. McCreedy and his mother Emma B. McCreedy. His education was acquired in the schools of his native city. He first began the study of music at an early age. His teachers of pianoforte were Allan Lindsay of Troy, and N. Irving Hyatt of Albany, N. Y. Later he studied organ with N. Irving Hyatt. He also studied the Virgil Clavier system with Mrs. Anna Hagan Buel of Troy. He has held the position of organist of St. John's Episcopal Church of Cohoes for some years. His studio is at St. John's parish house, Cohoes.



HORATIO WILLIAM PARKER

Horatio William Parker, professor theory of music, Yale, since 1894, born in Auburndale, Mass., Sept. 15, 1863. Was educated at Auburndale and in Europe. Graduated Royal Conservatory, Munich, 1885 (A. M., Yale, 1892; Mus. Doc., Cambridge University, England, 1902); M., 1886 in Munich, Bavaria, Anna Ploessl. Has been professor of music, Cathedral School of St. Paul, Garden City, Long Island; organist, Holy Trinity Church, New York; organist, Trinity Church, Boston, since 1893. His *Hora Novissima* was performed Chester, England, Festival, July, 1900, and in September, 1899, at Festival of the Three Choirs, Worcester, Eng. (This was the first American composition ever on one of these programs.) Author: Cantatas, *King Trojan*, *The Kobalds*; oratorios, *Hora Novissima* and *St. Christopher*; *A Wanderer's Psalm* (given under the direction of the composer, Hereford, England, 1900), also much other music sacred and secular. Address Yale University, New Haven, Conn.



ALBERT REEVES NORTON

ALBERT REEVES NORTON

Albert Reeves Norton of 80 St. James Place, Brooklyn, N. Y., was born January 7th, 1870, at New Castle, Penna. His father was Joseph W. Norton born in 1832 and died 1888. His mother was Laura W. Norton born in 1841 and died Jan. 20, 1908.

He graduated from New Castle, Pa., High School. His first music teacher was his mother. After that studied with a number of different teachers in his home town, New Castle Pa. Went to the New England Conservatory of Music, Boston, in 1888, graduating in organ and pianoforte in 1894. Studied organ with Geo. E. Whiting; pianoforte with Carl Faelton; singing with Chas. E. Timney of London, and Wm. L. Whitney of Boston. Also studied harmony, counterpoint and theory of music. Has since studied organ and counterpoint in New York with G. Waring Stebbins and R. Huntington Woodman.

Organist and choirmaster of First M. E. Church, New Castle, Pa., from 1895 to 1899; organist and choirmaster of Summerfield M. E. Church, Brooklyn, N. Y., 1900 to 1904; organist and choirmaster of Simpson Methodist Church, Brooklyn, N. Y., beginning May, 1904 and engaged to May, 1909. Passed examination for Associateship in American Guild of Organists in 1901, and elected Member of Council in 1907. Elected member of Brooklyn Apollo Club in 1905. Has directed several choral societies. At present, director of the Epworth Choral Union, Brooklyn, N. Y. Has given numerous organ recitals in Brooklyn and elsewhere, the date of the last one being Feb. 11, 1908.

Mr. Norton married Sept. 3, 1902, and has two children a girl of four years and a boy of two years. His wife is soprano soloist of St. James Episcopal Church, Brooklyn.



GEORGE ALBERT PARKER

GEORGE ALBERT PARKER

George Albert Parker was born Sept. 21st, 1856, at Kewanee, Illinois. His father was Henry C. Parker, his mother Mary F. Bell. He graduated from Kewanee High School 1875; began the study of music at nine years of age; continued with slight interruptions through his school period; after graduation, he took up serious study with Clarence Eddy of Chicago, and later with O. B. Boice of New York; went abroad in 1878 and entered the Royal Conservatory, Stuttgart, studying as pupil of Dionys Pruckner in piano, and Immanuel Faisst in organ. After graduation there in 1881, he went to Berlin as pupil of Dr. Theodore Kullak at the Academy of Ton-Kunst. Was one of the last pupils of this celebrated master and received the last lesson given by him the day before his death. After Kullak's death in 1882, Mr. Parker returned to America and was engaged as instructor of piano in Syracuse University in the fall of that year. The following year he was made professor and was placed in charge of the musical department of the College of Fine Arts. Under his direction this department grew in numbers and efficiency until it ranks now with the best in the country; he was given the honor of degree of Doctor of Music by the Board of Trustees of Syracuse University in 1893; was acting dean of the college 1897-99, and was elected dean in 1906; has appeared as organ soloist at the meetings of the Music Teachers' National Association and the New York State Music Teachers' Association, also concertized in various parts of the United States in piano and organ; was for many years a member of the Manuscript Club of New York; has been member of the executive committee and program committee, and vice-president of the New York State Music Teachers' Association; was one of the first founders of the American Guild of Organists and is one of the examiners of the same; has made numerous trips abroad; in 1900-01, he studied organ with Guilmant in Paris and piano in the Leschetizky School in Vienna.

Mr. Parker married Mary D. Sims in 1883 and has three children, Frieda Sims, Eunice Bell and George Sims.



FRANK SILL ROGERS

FRANK SILL ROGERS

Frank Sill Rogers was born in Albany, Sept. 15, 1869. His ancestors were John Sill who settled on the site of the first building of Harvard College in 1638; Richard Cullings, master of "King's Musick" to King James V. of Scotland (Edward Roland Sill, famous poet, was also a member of the family); Major Richard Sill, wintered at Valley Forge with Washington.

He was a pupil of J. Albert Jeffery in organ playing and piano from his twelfth year. Substituted for him and played complete service, including Stanford's *Te Deum* and Communion Service in B flat at age of thirteen. Went to Europe in 1889, settled in Munich and became pupil of Rheinberger and Thuille at the Royal Conservatory there; in 1891 went to Dresden and studied composition with Draeske, organ with Hopner and singing with Lamperti. Since then has made several visits to Germany and France, studying singing at various times with different masters.

Although Mr. Rogers has given many recitals as pianist with artists like Schumann-Heink, Bispham, Kirby-Lunn, Gorgoza and others, his principal reputation has been made as an organist. Shortly after his return to this country in 1892 he became organist of St. Peter's Church and has remained at this historic church ever since. St. Peter's Church is the oldest Episcopal church west of the Hudson river and the wealth and fashion of the capital city worship in its beautiful edifice. Since 1892 the large vested choir of the church has become more and more famous for its remarkable work until now it is known throughout the United States and England. Mr. Rogers has given many organ recitals both on the fine instrument at St. Peter's and in various cities of the Union. He was lately invited to give a recital at Yale on the great organ at Wolsey Hall and to open the magnificent new Hope-Jones organ in St. James' Church, New York. He is not only a graduate of two principal European conservatories, but is a member of the Royal College of Organists of England.

He was invited to play at the St. Louis and Buffalo expositions. Mr. Rogers is conductor of the Musical Art Choir, of Albany, a select chorus of fifty solo voices, which makes a specialty of the difficult works of Bach, Palestrina and other great masters of early church music.



JAMES H. ROGERS

James H. Rogers, of 942 Prospect avenue, Cleveland, Ohio, was born February 7, 1857, at Fair Haven, Conn. His ancestors were old New England stock.

His education was acquired in Berlin under Haupt and Rohde, and in Paris with Guilmant and Widor.

He was organist in 1880-1881, at the Congregational Church, Burlington, Iowa; from 1881-1900, at Euclid Avenue Baptist Church, Cleveland, Ohio. He has been organist of Unity Church since 1900, and also organist of Scovill Avenue Temple since 1881. He has written considerable organ music, and a large number of anthems, also two cantatas, "The Man of Nazareth" (Lent), and "The New Life" (Easter), also many secular songs, none, perhaps, passing in popularity his "Sweetest Flower that Blows."

He is married and has three children.

HARRY ROWE SHELLEY

Harry Rowe Shelley was born in New Haven, Conn., June 8, 1858. Studied at Yale under Gustav Q. Storeckle; in New York with Dudley Buck, Vogrich and Dvorak. Has held positions as organist in the following churches: First Church, New Haven; Dr. Storr's Church, Brooklyn; Fifth Avenue Baptist Church, New York. He has written many compositions for voice, piano and organs.

FRANK LINWOOD SEALY

Frank Linwood Sealy was born in Newark, N. J., September 13, 1858. His ancestors were English on his father's side and American on his mother's.

His education was acquired principally in New York.

He has held the following positions: Kinney Street Baptist Church, Newark, 1874-1879; Central Methodist Church, Newark, 1870-1884; Trinity Episcopal Church, 1884-1888; House of Prayer, 1888-1889; North Reformed Church, 1889-1900; Fifth Avenue Presbyterian Church, New York, 1900-1908; organist of New York Oratorio Society, 1885 to date; Conductor of Newark Madrigal Club, 1887-1889; conductor of Rosentle Polymman Society, 1892-1897; conductor of Young People's Symphony Concerts, Newark; organist at St. Louis Exposition. Has given many series of organ recitals in Newark, New York and other cities. Is a composer of church music, songs and chamber music.

He is married and has one son.



WALLACE A. SABIN

WALLACE A. SABIN

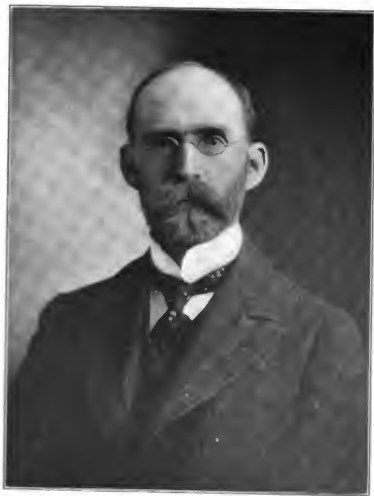
Wallace A. Sabin, F. R. C. O., F. A. G. O., of 2813 Stuart Street, Berkeley, California, was born at Culworth, Northamptonshire, England, December 15, 1869.

His ancestors were not professional musicians, but very musical on paternal side.

His education was acquired at Chardstock College, and later at Magdalen College School, Brackley. Studied piano and organ under Dr. M. J. Monk, the organist of Banbury Parish Church, and later piano, organ, theory, etc., under Dr. T. W. Dodds, Queen's College, Oxford. While studying at Oxford was graduated as Associate and later as Fellow of the Royal College of Organists, London.

He was organist of Magdalen College School, Brackley, 1882-1886; organist St. George's Church, Oxford, 1887-1889; organist and choirmaster S. S. Mary and John, Oxford, 1889-1893; assistant organist Queen's College, 1886-1893; organist and choirmaster All Saints, Warwick, 1893-1894. He came to the United States in October, 1894, to take the position of organist and choirmaster of St. Luke's Church, San Francisco. Still acts as choirmaster there, but fire of 1906 totally destroyed the church and organ. Since that time has been playing at First Church of Christ, Scientist, San Francisco. In 1895 became organist Temple Emanuel, San Francisco, which position he still holds. Has been director, since 1894, of the Vested Choir Association of San Francisco and vicinity. Director Saturday Morning (Ladies') Orchestra; Twentieth Century Musical Club, giving such works as Bach's "Passion." Handel's "Alexander's Feast," etc. Representative California organist, World's Fair, St. Louis, 1904, giving two recitals. Admitted a Fellow, American Guild of Organists and appointed examiner for the Pacific coast. At present President of the Musicians' Club, San Francisco. Compositions: Songs, church music, part songs, organ. Teacher of organ, piano, harmony, composition, etc.

Single.



SUMNER SALTER

SUMNER SALTER

Sumner Salter, of Williams College, Williamstown, Mass., was born June 24, 1856, in Burlington, Iowa. His father is the Rev. William Salter, D. D., born in Brooklyn, N. Y., and descended from John Salter, mariner, from Devonshire, England, who settled in Portsmouth, N. H., about 1680; his mother was Mary Ann Mackintire, of Charlestown, Mass.

He was graduated from Amherst College in 1877, a member of the Alpha Delta Phi Fraternity; president of the College Musical Association; leader of the College Glee Club; pupil of Eugene Thayer, J. K. Paine, J. C. D. Parker and George L. Osgood, in Boston, and has played in the following churches: Unitarian, Lynn; Eliot Congregational, Boston Highlands; Euclid Avenue Baptist, Cleveland; St. Paul's Episcopal, Syracuse; First Methodist, Atlanta; First Presbyterian, New York; West End Collegiate, New York, and Broadway Tabernacle, New York (1902-1905); organist of Sage Chapel, Cornell University, 1900-1902; director of music, Williams College, since 1905; conductor of the Arion Club (male voices), of Chelsea, Mass.; Cecilia Society, of Syracuse; Atlanta Musical Association, 1886-1889, giving the first performance of Handel's "Messiah" south of Mason and Dixon's line, January 7, 1887; president of New York State Music Teachers' Association, 1897-1898; warden of American Guild of Organists, 1899-1900; librarian of Manuscript Society, 1891-1896; editor "The Pianist and Organist," 1895-1898; organist at Pan American Exposition, Buffalo, 1901; Louisiana Purchase Exposition, St. Louis, 1904; composer of songs, part songs, church music, etc.

His wife is Mary Turner Salter, composer, formerly prominent in church, concert and oratorio singing. They have four children.



CARL G. SCHMIDT

CARL G. SCHMIDT

Carl G. Schmidt, of 246 Hancock Street, Brooklyn, N. Y., was born in Albany, N. Y., December 7, 1862.

His ancestors were, father, Bernhard Schmidt, Sr., born in Hanau, Germany, 1824, still living; mother, Gerada Wilhelmina Schmidt, born in Zutphen, Holland, deceased.

He studied in Albany, N. Y., with John B. Marsh, and afterwards at Munich Conservatory, Germany, and more especially with Rheinberger and Kellerman. Then he spent one and a half years in Paris with Alexandre Guilmant.

Organist for seven years at St. Paul's Episcopal Church, Albany, N. Y.; organist of First Presbyterian Church, Morristown, N. J.; organist of St. Paul's Methodist Church, N. Y. City; at present organist of New York Avenue M. E. Church, Brooklyn, which contains one of the largest organs in America; also choirmaster at all these positions; is also director of People's Choral Classes of Brooklyn, having over 500 voices. He has played on most large organs throughout the country and large colleges. Has given hundreds of pianoforte lecture recitals, and is known as a composer of church anthems and pianoforte solos. Author of musical novel "Notturno," and numerous magazine articles on music. Has been twice President of the New York State Music Teachers' Association; Vice-President at Large of the Music Teachers' National Association; twice President of the Clef Club of New York City (an organization of high class musicians), and is a founder and member of the Council and formerly Secretary of the American Guild of Organists.

He is married, and has two daughters.



ANDREW SCHREIBER

ANDREW SCHREIBER

Andrew Schreiber of 97 Grand Street, Albany, N. Y., was born in Albany, November 7, 1852. He comes from German parentage and of a musical family. His father, Stephen Schreiber, born in Wilmers, Bavaria, was a fine musician. He was one of the best E flat cornetists in New York State. His mother, Bertha Barbara Schreiber, born in Sachs Meiningen Thuringen, Saxony, was a soprano and appeared at a number of concerts.

Mr. Schreiber studied the piano and violin when quite young, but meeting with an accident to his left hand was obliged to give up his violin and confine all his time to his piano. He studied with his friend and schoolmate John Kautz, to whom he gives all the credit of his musical knowledge. Mr. Schreiber appeared in public for several years as solo pianist, and to-day is one of the best accompanists in the city. On November 6th, 1874, at a private musicale Mr. Schreiber played Mendelssohn's G minor concerto with quintette accompaniment, and on January 1st, 1875, at a concert in Tweddle Hall he played the same concerto with full orchestral accompaniment.

At a concert given May 10, 1875, at Martin Opera House, Mr. Schreiber played *Rondeau Brillante* by Henri Herz, with full orchestral accompaniment.

Mr. Schreiber is a brilliant performer.

He conducted a number of operas including *Bohemian Girl*, *Pinafore*, *Enid*, *Chimes of Normandy*, *Musquitaires* and others.

In 1883 Mr. Schreiber began the playing of the organ at the First M. E. Church and remained there until 1893, and in 1895 accepted a position in Amsterdam at the Second Presbyterian Church. Later he accepted a call to come back to the First M. E. Church playing until 1904. After taking a rest for three years Mr. Schreiber accepted a position at the German Evangelical Church, where he is now engaged.



FREDERICK NEWELL SHACKLEY

FREDERICK NEWELL SHACKLEY

Frederick Newell Shackley, of 16 Harvard Avenue, Allston, Boston, Mass., was born October 25, 1868, at Laconia, N. H. His ancestors were, on his mother's side, descended from the Coffin family, who were early settlers at Nantucket Island, Mass.; on his father's side, English parentage.

His boyhood was spent at Lewiston, Me., attending public schools there. Began the study of music at age of 12. Studied piano with E. W. Hanscom, Auburn, Me., and later at New England Conservatory, Boston. In Boston he studied harmony with Homer Norris, counterpoint and composition with G. W. Chadwick, and organ with Homer Norris, Warren A. Locke and S. B. Whitney.

He became organist at Park Street Methodist Church, Lewiston, Me., at age of 16, remaining there seven years. Played at Bates Street Baptist Church a short time, leaving there in 1892 to accept the position of organist at St. John's Memorial Chapel at the Episcopal Theological School, Cambridge, Mass. Remained there two years. In 1894 he became organist and choirmaster at the Church of the Messiah, Auburndale, Mass. On December 13, 1896, accepted post of organist and choirmaster at Church of the Ascension, Boston (Episcopal). Still holds this position. Member of the N. E. Chapter, American Guild of Organists. Among published compositions are about sixty-five anthems, the cantata, "A Song of Praise;" fourteen pieces or studies for piano, fourteen pieces or arrangements for organ, twelve songs, and several hymns and carols. Most recent work is a series of arrangements for organ of piano pieces by Edward MacDowell. Actively engaged in teaching piano, organ and composition at 160 Boylston Street, Boston.

In 1889 he married Miss Daisy E. Carr, of Newport, Me. Has one daughter, Elsa R., age 12.



C. H. H. SIPPEL

C. H. H. Sippel, of Utica, N. Y., was born April 12, 1858, in Cambridge, England. He comes of musical parents, his father having been principal first violin of the Cambridge Musical Society, and conductor of the Cambridge University Band, while his mother was organist of St. Michael's Church, Cambridge.

Mr. Sippel studied organ, playing with Dr. G. M. Garrett, organist of the University of Cambridge and St John's College; with H. J. Brown, organist of Jesus College, Cambridge, and conductor of the Cambridge Musical Society, and studied piano with

Frederick Westlake, leading professor of the Royal Academy of Music, London, England.

Mr. Sippel was organist and choirmaster of St. Lawrence's, the municipal church of Reading, England, from 1880 to 1889; organist and choirmaster of Bethesda Church, Saratoga Springs, from 1892 to 1895, and since 1897 he has been organist of Westminster Church, Utica.

He has received the degree of Mus. Bac. from Trinity University, Toronto; was made a fellow of the Royal College of Organists, London, 1883; and Licentiate of the Royal Academy of Music, London, England, in 1884.

GERRIT SMITH

Gerrit Smith was born in Hagerstown, Maryland, Dec. 11, 1859. Graduated (M. A. and Musical Doctor) of Hobart College, Geneva, New York, where he was boy chorister and for two years organist. He began his career as organist and choirmaster of St. Paul's Church, Buffalo, after completing a course of study with Stuttgart Cone, and S. P. Warren of New York. His later teachers were Eugene Thayer (organ), and W. H. Sherwood (pianoforte). Studied one year in Berlin under Haupt and Rhode. Returning to America he became organist of St. Peter's Church in Albany, New York. Has been organist of the South Church in New York since 1885. He is professor of music in the Union Theological Seminary. Has been president of the Manuscript Society and warden of the American Guild of Organists. He is a noted concert organist and has given recitals throughout the country. He has published many songs, cantatas, anthems, male and female choruses, part songs, etc.



EDGAR BELMONT SMITH

EDGAR BELMONT SMITH

Edgar Belmont Smith, of 72 East Main street, Amsterdam, N. Y., was born January 27th, 1807, at Cobleskill, Schoharie county, N. Y. His father was Augustus C. Smith, a descendant of John Smith who was born in England in 1720 and was one of the early colonists on Long Island. His mother was Nancy Cross, a descendant of Heinrich Hager who was born in Germany in 1702 and was one of the Palatine settlers in Schoharie county, New York.

His education was acquired in Boston, where he was a pupil of Dr. Louis Maas, later in Berlin, where he attended the Klindworth-Scharwenka Conservatory and was a pupil of Jedliczka.

At the age of nineteen he was concert pianist with the Harvard College quartette, 1886. April, 1887, was engaged as organist at the Second Presbyterian Church, Amsterdam, N. Y., and is still holding the same position. 1894-5, was granted leave of absence for study in Berlin.

Since returning from Germany he has given upwards of fifty organ recitals. He established a studio of music in Amsterdam in 1890, since which date he has devoted himself exclusively to piano instruction, having a large clientele throughout the Mohawk Valley. Although he is best known as a composer of songs, his "Processional March" for the organ, published by Schirmer, appeared frequently on the organ recital programmes at both the Buffalo and St. Louis Expositions.

He has composed many songs, published by Oliver Ditson, of which the following is only a partial list: "Creole Love Song," "Fair Starry Eyes," "In a Shady Lane," "Love's Magic," "Dusky Dinah," and "Confession" (Gestaendniss). He has written also a few part-songs for mixed voices, published by Ditson, and a duet for soprano and tenor, "The Ranchero."



EDWARD JOHN SMITH

Edward John Smith of Charlton, Saratoga county, N. Y. He studied organ and harmony with Dr. Percy J. Starnes, of All Saints Cathedral, Albany, N. Y.; piano, with Prof. L. A. Du Mouchell; vocal music, with William Holmes.

His first position as organist and choir master was at the Freehold Presbyterian Church, at Charlton village. Principal positions held were at the First Baptist Church, of Amsterdam, N. Y.; Emmanuel Baptist Church, Schenectady; Trinity Episcopal Church, Albany, and now (1908) with the Emmanuel Baptist Church, of Albany. Mr. Smith excells particularly in the organizing and maintaining of chorus choirs and choral work. As a piano teacher he has had one of the largest class of students in the city of Albany. He has composed a number of compositions for church work, and is married.

G. EDWARD STUBBS

G. Edward Stubbs, organist and choirmaster of St. Agnes' Chapel, Trinity Parish, New York, was born in 1857, at New Brunswick, New Jersey. His father, the Rev. Alfred Stubbs, S. T. D., was a distinguished clergyman of the Episcopal church, and was rector of Christ Church, New Brunswick, for half a century. The subject of this sketch was educated at Rutgers College, from which institution he was graduated in 1878, taking the degree of Bachelor of Arts. The degree of Master of Arts was conferred upon him in 1881 by the same college. His first teacher was Dr. Henry Stephen Cutler, who succeeded Dr. Edward Hodges as organist of Trinity Church, N. Y. He afterward became a pupil of Mr. Samuel P. Warren, and of Mr. George F. Le Jeune. Under the latter he served as deputy organist of St. John's Chapel, Trinity Parish, in 1879. In that year he was appointed organist of Mt. Calvary Church, Baltimore, Md., and he afterward was appointed to the Church of the Heavenly Rest, N. Y., Christ Church, Hartford, Conn., St. James's Church, New York, and (in 1892) St. Agnes' Chapel, Trinity Parish, N. Y. The degree of Doctor of Music was conferred upon him by the University of the South in 1905. For more than a decade he was instructor in ecclesiastical music in the General Theological Seminary, New York. Dr. Stubbs is chiefly known as a successful trainer of male choirs, and as a protagonist of Anglican Cathedral traditions in the Episcopal church.

He is the composer of several anthems, and service settings. Among his more important writings are "Practical Hints on the Training of Choir Boys," "A Manual of Intoning for Clergymen," "The Male Alto, or Counter-Tenor Voice," and "Congregational Singing," all published by Novello & Co., London and New York. He is also the editor of "The Church Service Book," "The Choir Service Book," and some smaller works. His books on the boy voice and the male alto were the first scientific treatises ever published on these subjects.



HENRY DIKE SLEEPER

HENRY DIKE SLEEPER

Henry Dike Sleeper, of Northampton, Mass., was born in Patten, Maine, October 9, 1865. His father was the Rev. W. T. Sleeper, his mother was Emily Taylor, both of New Hampshire and both musical.

His education was acquired at the Worcester public schools, Worcester Academy, Harvard College, Hartford Theological Seminary. Studied piano with B. D. Allen, E. D. Hale, W. S. B. Mathews, organ with B. D. Allen, W. C. Hammond, Clarence Eddy; voice with E. N. Anderson, also in London; harmony with B. D. Allen, J. K. Paine and others.

Was instructor in music at Beloit College, 1891-1894; professor of music at Georgetown College, Kentucky, 1894-1895; instructor at University of Wisconsin, 1895-1898; Smith College, 1898; professor of music at Smith College, 1904, and has been organist at Cambridge, Worcester, East Hartford, Conn., Beloit, Madison, Wis.; Worcester (Union Church); Hartford (Fourth Church); fellow of the American Guild of Organists. Composer of anthems, part songs, songs, organ music, etc.

The department of music at Smith College is one of the largest of the kind in America. There is no music school, there are no music specials, all work is taken in connection with the regular academic studies, with which music ranks on an equality. Ample credit is given toward the regular degrees of A. B. and A. M.

He married Mary, daughter of Rev. Stephen Denison Peet, Ph. D., and they have three children living.



MISS FANNY M. SPENCER

MISS FANNY M. SPENCER

Miss Fanny M. Spencer, of New York city, was born at Newburgh-on-Hudson, N. Y. Her ancestors were Timothy W. Spencer and Cynthia McCollum Spencer, father and mother. Descended from Earl of Spencer on father's side and Holland-Dutch ancestry on mother's side of the Count De Rancke.

Studied piano under Alexander Lambert, New York city; organ and composition under Samuel P. Warren, at Grace Church, New York city.

Important church positions held: Pilgrim Congregational, Lexington Avenue Baptist, Fourth Presbyterian, Ninety-first street and West End avenue, all of New York; chairman music committee, Professional Women's League, New York, for seven years; the vice-president of New York State Music Teachers' Association for nine years; chairman music committee, Cotton States Exposition, Atlanta, Ga.; chairman music, New York National Music Teachers' Association, held at Grand Central Palace, under Mrs. Theodore Sutro, president Women's Department; organized and directed choral societies at various places. Among published compositions are "Magnificat in C," and song, "Well-a-Day;" Ditson; anthem, "O Lord, Rebuke Me Not," Schirmer publication; song, "Unless;" thirty-two hymns with original tunes published by Novello Ewer & Co.; Lord's Prayer: "Magnificat and Nunc Dimittia in G," "As Pants the Hart," "Bethlehem," Jas. H. Rogers, Cleveland, publisher; song, "Homeward," Phelps Music Co. She is a member of the faculty in Miss Spence's School for Girls, Fifth-fifth street, New York City; the Holbrook Military Academy, Ossining; Miss Fuller's School for Girls, Ossining, N. Y.; a founder of American Guild Organists; charter member of Manuscript Society, New York; soloist at Pan-American Exposition, 1901, giving two organ recitals on the great organ in the Temple of Music.

Miss Spencer is a composer and concert organist of renown and has given recitals in various churches throughout the country, and is considered one of the leading performers in this country.



G. WARING STEBBINS

G. WARING STEBBINS

G. Waring Stebbins, 1171 Dean Street, Brooklyn, N. Y., organist Emmanuel Baptist church, Lafayette avenue and St. James place, Brooklyn, was born at East Carlton, (now Kent), Orleans county, N. Y., June 16, 1869.

His ancestors were of an old English family. Roland Stebbins came to this country in 1634. His sons settled in the cities of Springfield, Holyoke and Greenfield, Mass. G. Waring Stebbins' father was George C. Stebbins, the famous singing evangelist and composer of hymn tunes, who with his wife (Elma Miller) toured the world for twenty-five years with Moody, Sankey, Pentecost and others.

Mr. Stebbins studied piano in Brooklyn with Robert Thallon; organ with Henry Eyre Browne, R. Huntington Woodman, and in Paris with Alex. Guilmant on two occasions. Studied harmony with William C. Carl; counterpoint and composition with Guilmant.

His first church position, Westminster Presbyterian, Brooklyn, one year (1893). Emmanuel Baptist, one year (1894); Paris during 1895; Emmanuel Church four years, to May 1899; Plymouth church three years, to 1902; since then Emmanuel Baptist church, Brooklyn. One of the organizers and founders of the American Guild of Organists. Has given forty free organ recitals in Brooklyn. Has published organ compositions, anthems and songs. Aside from organ work, vocal teacher, has excellent baritone voice and studied in New York, in Paris with Sbriglia and in London with Henschel.

He married Caroline Tichenor Worth, 1898, and has one daughter, Elizabeth Waring.



J. PROWER SYMONS

J. PROWER SYMONS

J. Prower Symons, choir master and organist of the First Congregational Church, Council Bluffs, Iowa, was born November 24, 1870, at Plymouth, Devonshire, England. His father was Philip Symons and his mother Maria Perkin Symons, *nee* Prower.

His education was acquired in England. Masters: Doctor Samuel Weekes, Plymouth; Professor Brooks (Vicar-choral at Cathedral), Bristol; Dr. Ed. H. Turpin, warden Trinity College, London, and Dr. John Warriner, F. R. C. O., F. T. C. L., London, 1895-1896, at Trinity College, London.

He has filled the following positions: Assistant organist, St. Andrews, Montpelier, Bristol; organist, Congregational Church, Keynsham, Gloucestershire; St. Peter's Presbyterian Church, Liverpool; student-assistant choirmaster, St. Matthew's Church, Denmark Hill, London. Choirmaster and organist in United States of America: First M. E. Church, Anderson, Ind.; Presbyterian Church and St. Clement's Episcopal Church, Greenville, Pa.; St. James' Episcopal Church, Lancaster, Pa., 1902-1904, and choir master, St. John's Episcopal, 1902-1904; choir master and organist, Trinity Cathedral (Episcopal), Omaha, Neb., 1904-1905; organist and choir master, First Congregational Church, Council Bluffs, Iowa, since 1905; professor of music and musical literature, and director of Conservatory of Music in Thiel College (Lutheran), Greenville, Pa., 1894-1902.

Migrated to America in 1892. A. A. G. O., 1901. Elected to board of directors of Pennsylvania Chapter A. G. O. in 1902. Passed first and second examinations at Trinity University, Toronto, Canada, for degree of Bachelor in Music, in 1902 and 1904. Founded Festival Chorus and Orchestra (amateur) at Thiel College, Greenville, Pa., presenting master works.



J. AUSTIN SPRINGER

J. AUSTIN SPRINGER

J. Austin Springer, son of Adrian Oliver and Jeannette (Squire) Springer, was born in Utica, N. Y., January 11, 1870. In 1878 his parents moved to Albany, N. Y., where he was educated in the public and high schools. Music being his aim, and with a determination to devote his whole time to its study, he left the high school in the winter of 1888 and placed himself under the instruction of Dr. J. Albert Jeffery and John Kautz for piano and harmony and Samuel Belding for organ. In June, 1895, Mr. Springer went to New York to further pursue the study of piano under William Mason, Mus. Doc., who is recognized as America's greatest pianoforte teacher. In the spring of 1888 he received his first charge in the capacity of assistant organist of All Saints' Cathedral, Albany, N. Y., which position he held during the summer of that year during Dr. Jeffery's absence in Europe. The following year he was appointed organist of St. Luke's Episcopal Church at Cambridge, N. Y. In 1890 he went to the First M. E. Church at Lansingburgh, N. Y., where he held the position of organist for three years. His next charge was at the North Reformed Church of Watervliet, N. Y., and in September, 1894, he was appointed organist and director of music of the First M. E. Church of Albany, N. Y. In November, 1896, Mr. Springer was chosen out of eighteen applicants to be the organist of the State Street Presbyterian Church of Albany, N. Y., which position he has now held for twelve years, giving eminent satisfaction in that capacity. On June 13, 1890, Mr. Springer was married to Olive Gardner Robertson of Albany. In 1899 the "Mason Piano School" was opened in Albany under the distinguished patronage of Dr. William Mason, with Mr. Springer as its director. Mr. Springer assumed the task of giving all lessons in private to pupils in the school in every grade from that of the children upward. The result has been the developing of many pupils with most successful results, and the bringing out of a number in solo work where entire programs have been performed by one pupil. The lecture-musicales at this school have been quite a feature, especially those on the "Principle of Devitalization as Applied to Artistic Piano Playing," and "Lives and Works of

Famous Composers." Mr. Springer was appointed accompanist of the Albany Musical Association in the fall of 1897 and held this position for a period of ten years. During this time he had the honor of playing for many of the world's greatest artists. In December, 1906, he received the appointment of organist of the Temple Beth Emet, Albany, N. Y. Mr. Springer is prominent in Masonic circles, being a member of Wadsworth Lodge, No. 417, F. & A. M., Capital City Chapter No. 242, R. & A. M., and Temple Commandery No. 2 of Albany. He has held the position as organist of Capital City Chapter and is at present organist of Wadsworth Lodge. He has written many compositions for piano and voice, his works having been rendered by Gilmore's Sousa's and the United States Marine Band of Washington, D. C. His entire musical education has been acquired in America and he is a strong advocate of all American institutions of learning.

Mr. Springer has had the honor of appearing in concert with Jean Gerardy, Leo Schulz, Minnie Tracey, H. Evan Williams, Gertrude May Stein, Carl Dufft, Julian Walker and other well-known celebrities. In the fall of 1895 he became personally acquainted with Paderewski. At this time the prospects of establishing a school in Albany devoted exclusively to the study of piano playing were under consideration. The great pianist gave Mr. Springer his hearty endorsement, particularly when he learned that the course included the thorough study of Dr. William Mason's "Touch and Technic." Mr. Springer has also had the honor of the acquaintance of Moriz Rosenthal, Harold Bauer, Teresa Carreno, Frieda Siemans, Alexandre Guilman, Clarence Eddy, Arthur Mees, William H. Sherwood, W. S. B. Mathews, Julie Rive-King, Constantin von Sternberg, Patrick S. Gilmore and John Philip Sousa. The latter conferred an honor upon Mr. Springer in the fall of 1894. He had composed a march which he had dedicated to the well-known bandmaster who performed the composition for the first time in Albany. At this initial production of the composition known as "The March King," Mr. Sousa requested Mr. Springer to conduct his band. In the spring of 1904, Clarence Eddy, the great organist was passing through Albany. Several years previous he had met Mr. Springer at one of his recitals, and a warm friendship sprang up between the two. He called at the Mason Piano School while in Albany and was ushered into Mr. Springer's studio during a

private lesson. A few weeks later Mr. Springer received the following letter:

NEW YORK, *April* 29th, 1904.

My Dear Mr. Springer—Let me congratulate you upon your splendid success as a teacher of the piano. How could it be otherwise when the method is so superior and its exposition so exact! I was charmed with the lesson which I recently heard you give in your studio, because you took the utmost pains with every minute detail pertaining to touch and technique, and it is this "infinite capacity for taking pains" which marks alike the successful teacher and artist. Yours cordially,

CLARENCE EDDY.

MR. SPRINGER'S OPERA—A CRITICAL REVIEW.

In the spring of 1901 Robert Kerr Colville's unique and interesting story of Indian lore and aboriginal tradition, "The Courting of Kalliquah," was read for the first time by Mr. Springer. He was so deeply impressed with the seriousness of the work, that after repeated readings he was firmly convinced that a wealth of material existed in the story—material so beautifully interwoven, depicting love, jealousy, despair and revenge, with love finally triumphant, that he suggested to Mr. Colville writing a libretto, which would serve as the text for a grand opera. Mr. Colville soon completed the libretto and Mr. Springer at once began his task. Shortly after it was announced that the work was nearing completion and the musical public was expectant and hopeful that the opera would soon have its initial presentation in Albany, N. Y. But the composer found no easy task confronting him. In the spirit of the proverb, "Make haste slowly," he felt that too much time could not be given in the preparation of a work of this character. Along these lines he has worked, thoughtfully and carefully, rewriting much and endeavoring to give to his work only the purest musical treatment, as suggested by the libretto.

The American Indian has occasionally been given a place in several extravaganzas familiar to the public, but this is the first time that he has had anything like serious consideration; that a story with musical setting, the plot of which deals entirely with

Indian character and life in the primeval days of the forest, has been given a position in the realm of grand opera. Both librettist and composer have aimed high in their efforts, and judging from the score as far as now completed, the opera will command the attention of all musical critics. An out-of-door atmosphere characterizes the work that is refreshing, exhilarating and wholesome. All the choruses are full of spontaneity, having dramatic force and originality. The scene of the opera is laid in Rockland county, this State, in the valley of the Ramapo. The opera opens prior to the wedding feast of Kalliquah, the heroine, who is to wed Maconaquah. A great Indian warrior, Kimonsaquah, has been invited. His deeds of valor have made him famous far and wide. This Indian chief also loves Kalliquah, but to all appearances is reconciled and extends his congratulations to the Indian maiden and her prospective husband. At the same time he is laying a dastardly plot to abduct Kalliquah. At an opportune time he succeeds and forces her into his canoe, carrying her to a cave as his prisoner. Two months are given up to the search and Kalliquah remains true to her lover, Maconaquah, spurning the attentions of Kimonsaquah. At last Maconaquah discovers a trail which leads him to the cave where Kimonsaquah holds the fair squaw a captive. The opera ends with a duel to the death between the rival lovers, with Maconaquah victorious. Vengeance is meted out to the treacherous Indian chieftan and Kalliquah is restored to the arms of her lover. The finale is decidedly original, the entire last act being a tragic trio of voices—Kalliquah, Maconaquah and Kimonsaquah, soprano, tenor and bass, respectively.

It has been the privilege of few to hear the composer play excerpts from his score. All who have heard portions from the opera have pronounced it to be on a high plane of excellence, with bold contrasts and peculiarly original treatment. When the work is finally completed and produced, it will doubtless create a great furore in the musical world, and as it suggests a type of musical composition peculiarly its own, will command a position in operatic composition wholly apart from anything yet written.

**EVERETT E. TRUETTE**

Mr. Everett E. Truette was born in Rockland, Mass., in 1861. In 1881 he graduated from the New England Conservatory, in organ, piano, harmony, theory, counterpoint, and the art of conducting. Two years later he graduated from the Boston University with the degree of Bachelor of Music, after which a period of nearly two years was devoted to further study in Berlin, Paris, and London, with Haupt, Guilmant, and Best. Returning to Boston he was engaged for nearly ten years as organist and choirmaster of three prominent churches, playing between five and seven services each week. For seven years he was editor of the organ department of *The Etude* and for three years conductor of the Newton Choral Association.

Besides giving over four hundred organ recitals in New England and New York State, he was engaged to give two recitals in Festival Hall at the World's Fair, St. Louis, three recitals at the Pan-American Exhibition in Buffalo, and two inaugural recitals on the memorial organ in Grace Church, San Francisco. He is one of the original founders of the American Guild of Organists, was, for several years, Local Examiner, and was secretary of the New England Chapter at its organization in 1905.

Mr. Truette is now organist and choirmaster of the Eliot Congregational Church, Newton (one of the suburbs of Boston), has a large class of pupils at his organ studio in Boston, and is the composer of numerous anthems and organ compositions.

Mr. Truette is one of the most famous concert organists in the country and has given recitals from coast to coast. The *San Francisco Examiner* said: "Mr. Truette is the best organist that ever came to our city." The *Boston Herald*: "Mr. Truette is one of the very best players who understands the use of the organ as a concert instrument. Guilmant, Batiste, Oscar Wagner, Merkel, Bach and Best were all represented in Mr. Truette's programme of notable works, and the good taste, admirable skill and scholarly ability of the player was fully shown in his presentation of the several numbers. Also an article from a leading New York paper, reads as follows:

"Under the joint auspices of the Brooklyn Institute of Arts and Sciences and the South Congregational Church of Brooklyn, Mr. Everett E. Truette, one of Boston's leading organists, gave a recital at the above mentioned church last Thursday evening, and the several hundred people who heard him, purchased their tickets in the usual business like manner, as is the case with other good concerts. As previously told in these columns, the organ in the South Church is one of the best in Brooklyn, and Mr. Truette proved to be all that has been said of him as a virtuoso and musician. He has the technique and, more than that, a musical instinct that is refined and sympathetic—the instinct that is so essential for the man who devotes the greater part of his time to the performance and arrangement of sacred or serious music. Mr. Truette's playing was noble, dignified and musical."

HARRY L. VIBBARD

Harry L. Vibbard, 824 East Genesee street., Syracuse, was born in Limestone, N. Y., Nov. 14, 1870. His ancestors are of English stock, Shep L. Vibbard, father and Cynthia (Leonard) Vibbard, mother. He studied organ with William Kaffenberger of Buffalo, N. Y., Dr. Geo. A. Parker of Syracuse, N. Y., and Chas. Marie Widor, the eminent composer and organist of Paris, France; studied piano with Dr. Geo. A. Parker of Syracuse University, and Conrad Ausorge of Berlin, Germany; studied harmony and composition with Prof. Wm. Berwald, Syracuse University, and Hugo Kaun, Berlin, Germany.

Teacher of piano and organ, Syracuse University, for the last eight years; organist Park Presbyterian Church, Syracuse, N. Y., for the past nine years; one of the organists of Pan-American Exposition, Buffalo, N. Y.; at present organist First M. E. Church; has given over 100 organ recitals.

Mr. Vibbard is married but has no children.

SAMUEL P. WARREN

Samuel P. Warren was born February 18, 1841, in Montreal, Canada. He is a son of Samuel Russel Warren, of Tiverton, R. I., who was born in 1809.

Mr. Warren studied in Berlin, Germany, from 1861 to 1864; in Montreal, 1864-1865; since then in New York city. Organist at All Souls Church (Unitarian), 1866-1868; Grace Church, 1868-1874; Holy Trinity Church, 1874-1876. Returned to Grace Church, 1876-1894; Munn Avenue Church, East Orange, N. J., since 1895.

His compositions include for organ and piano, songs, part songs, organ transcriptions, music for the church service, anthems, etc. Was conductor of New York Vocal Union from 1880 to 1888.

His wife is not living.



ARTHUR B. TARGETT

ARTHUR B. TARGETT

Arthur B. Targett was born in Cohoes, N. Y., Aug. 27, 1874. His ancestors were Alfred S. Targett and Ernestine Near Targett. Studied piano, organ, violin and theory with Otis R. Greene (Cohoes), piano and organ with Christian A. Stein (Troy), theory and instrumentation with A. R. Little (New York), voice with Wilfred Russell (London).

Was organist Trinity Episcopal Church, Troy, N. Y., 1895-1897; organist Trinity Methodist Church, Albany, N. Y., 1898-1900; organist and director, Methodist Church, Green Island, 1901; organist and director Silliman Memorial Church, Cohoes, N. Y., 1902, where he is at present; organist Cohoes Lodge No. 116 F. & A. M., 1894-1898; supervisor of music in public schools, Cohoes, N. Y., from 1903, which position he still holds; director of Central Y. M. C. A. Choral Club, Troy, N. Y.; concert pianist 1895-1902; has at present church chorus of thirty voices and paid quartette; a set of compositions consisting of the best known psalms at present in publishers hands. Most of his compositions are for children and has a set of fifty in hands of publisher. Childrens' compositions are largely to words by Eugene Field, R. L. Stevenson and others of that class.

Mr. Targett is married and has one child, Arthur B. Targett, Jr.



WILLIAM POWELL TWADDELL

WILLIAM POWELL TWADDELL

William Powell Twaddell, organist and choirmaster at St. John's Church, Park and Fairfield Avenues, Bridgeport, Connecticut, was born in Philadelphia, Pa., August 17, 1879.

His father was Jacob H. Twaddell, and his mother, Nancy Freeman Twaddell.

His ancestors, the Twaddells, of Scotland, came to America in the early part of the eighteenth century. On his mother's side the Freemans and Powells were English, the Freemans coming to America in 1800 and the Powells in 1850.

He studied with Dr. G. Edward Stubbs, of New York, and organ with Frederick Maxson and David D. Wood, of Philadelphia; also with Harry B. Jepson, of Yale University; piano and special courses in technic, with Mrs. A. K. Virgil, of New York; theory, Dr. Hugh A. Clarke, of the University of Pennsylvania, and also with Frank E. Ward and David Stanley Smith.

He was choir boy at St. Andrew's, West Philadelphia, 1890 to September, 1897; substitute organist at St. Andrew's and Ascension, Philadelphia, September, 1897, to May, 1900; organist and choirmaster of St. Andrew's, West Philadelphia, May, 1900, to January 1st, 1903; organist and choirmaster Christ's Church, Rye, N. Y., January, 1903, to February 1st, 1906; organist and choirmaster St. John's, Bridgeport, February, 1906, to date. His specialties are training boy voices and concert organist. He has recently completed a series of one hundred organ concerts including many of the greatest works for his instrument.

He married June 21, 1905, Emily May Fawcett, of Chester, Pa., and has one son, William Freeman.



SAMUEL BRENTON WHITNEY

SAMUEL BRENTON WHITNEY

Samuel Brenton Whitney, of Boston, organist, was born in Woodstock, Windsor County, Vermont, June 4, 1842, son of Samuel and Amelia (Hyde) Whitney. His early education was obtained in the public schools, and he subsequently attended the Vermont Episcopal Institute, Burlington. He studied music first with local teachers, afterward with Carl Wels in New York; he then returned to Montpelier where he was organist and director of music in Christ Church for four years, then at St. Peter's, Albany, N. Y., then at St. Paul's, Burlington, Vermont. In 1870 Mr. Whitney resumed his studies under the direction of Professor John K. Paine, of Harvard University, taking lessons on the organ, and pianoforte in composition and instrumentation; also assisting Mr. Paine as organist in Appleton chapel. In 1871 he was appointed organist of the Church of the Advent, Boston, where he has ever since remained, the choir of which church has become quite celebrated under his direction, and is now in his thirty-sixth year of continuous service at this church. He has frequently been engaged as conductor of choir festival associations in Massachusetts and Vermont. He has also been conductor of many choral societies in and around Boston, and has the reputation of being very successful in training and developing boys' voices. In this position he has been identified with liturgical music, vested choirs, and a reverent performance of church music. As an organist, he belongs to the strict school, and but for his modesty would be much oftener heard of outside of his own church. His services, however, have been in constant demand in and around Boston, wherever a new organ was to be introduced to the public. It has been said of him that he has a wonderful faculty of getting a great deal of music out of a small instrument. The late Dr. J. H. Wilcox once said in this connection, after hearing Mr. Whitney play a very small organ, "It takes a much more gifted organist to play a small organ than it does a large one, where every resource is at hand." Another musical authority in Boston has said, "Mr. Whitney by his wonderful mastery of the preludes, fugues, and toccatas of Bach, most of which are so impressed upon his remarkable memory that he rarely uses notes, by his style so brilliant

and pleasing, and his improvisations so solid and rich, has won much credit in and beyond professional circles." Mr. Whitney was for a time a teacher of organ and lecturer in the New England Conservatory of Music. He also established in that institution for the first time a church music class, in which were not only the vocal pupils taught how properly to interpret sacred music, but the organ pupils as well were instructed as to the management of the organ in church music. He has written church music quite extensively, also piano and miscellaneous music. Among his compositions are a trio for pianoforte and strings, many solos, and arrangement for both pianoforte and organ, as well as several church services, te deums, miscellaneous anthems, and songs both sacred and secular. He is first vice-president and one of the organ examiners of the American College of Musicians, one of the founders of the American Guild of Organists, as well as one of the executive board of the New England Chapter of the same. His Communion Service No. 2, written for the High Church Episcopal Service, has been arranged to the Latin text of the Roman Church, quite unusual, and in contrast to the many Latin masses, which has been translated into English. In an effort to induce Mr. Whitney to take the position of organist and director of Trinity Church, Boston, when Dr. Phillips Brooks (afterward Bishop of Massachusetts), was rector, Dr. Brooks said to Mr. Whitney: "If you can see your way clear to come to us I shall be perfectly delighted." However, Mr. Whitney decided to remain at the Church of the Advent, with the music of which church he has been identified for so many years.



HARRISON M. WIES

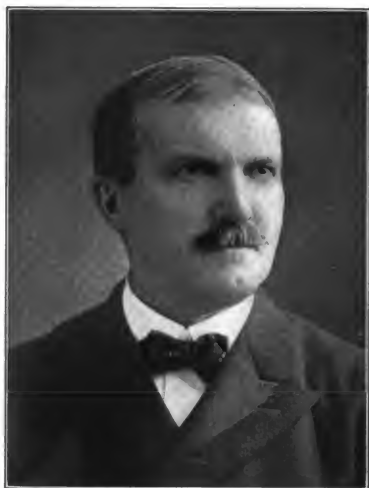
Harrison M. Wies, of Kimball Hall, 243 Wabash Avenue, Chicago, Ill., was born March 6th, 1861, at Hoboken, N. J.

His ancestors were Dutch on his father's side and French on his mother's side. Father and mother were both English.

His musical education was acquired in Chicago and Leipzig.

He was organist and choirmaster of Church of the Ascension six years; organist and choirmaster of Unity Church thirteen years; organist and choirmaster of Grace Episcopal Church ten years; conductor Mendelssohn Male Club of Chicago thirteen years; conductor Chicago Apollo Club of Chicago ten years; conductor Mendelssohn Club of Rockford (female voices) six years, and dean of the Western Chapter of the Guild of Organists.

He is married and has two sons.



HERVEY DWIGHT WILKINS

Hervey Dwight Wilkins was born in Italy, N. Y., 1849, sang as chorister from the age of six years, his father being a clergyman as was traditional in the family since the time of John Wilkins, Archbishop of Canterbury, who was also a brother-in-law of Oliver Cromwell. Stephen Wilkins, an uncle, was pastor of churches in Albany and in New York in the early part of the last century. Rev. Frank L. Wilkins, D. D., a brother, is at present pastor of the Free Street Church, Portland, Me. Another brother, Hartwell A. Wilkins, is vice-president of the "Oratorio Society of New York."

Mr. Wilkins was graduated at the University of Rochester, and received the degree of Master in Arts in 1870. He is a member of the Phi Upsilon and of the Phi Beta Kappa.

He studied in Berlin 1873-76 under Theodore Kullak and A. Loeschhorn for piano, Sieber and Katzolt for singing and Haupt for organ and composition. He was director of the Rochester Vocal Society 1880-83, Mendelssohn Vocal Society 1880-83, Batavia Philharmonic Club 1889, founder American Guild of Organists 1896, solo organist Philadelphia Exposition 1876, Pan-American Exposition 1900, St. Louis Exposition 1904, president New York State Music Teachers' Association 1893-94, organist St. Peter's Church, Rochester 1872-84, Brick Church 1884-92, First Baptist Church 1892-96, Central Church, Buffalo, 1896-98, Third Presbyterian Church, Rochester, 1898-1902, and since 1902 at St. Michael's, Geneseo.

Mr. Wilkins has published several works for the organ, twelve sacred quartetts for male voices, the Theta Delta Chi song book and some detached songs. He has for years been a literary contributor to the *Etude*, the *Mexican*, the *Church Economist* and other journals.

Mr. Wilkins has "opened" upwards of one hundred organs in Chicago, Buffalo, Rochester, New York and other cities. He has also given more than three hundred recitals in Rochester and neighboring cities playing a most extensive repertoire. Many of his former pupils have become famous as church musicians, both organists and singers, and others have won distinction as singers and lecturers.

Mr. Wilkins has resided at Rochester since 1864, maintaining two studios with church organ and complete musical equipment.

Mr. Wilkins was married in 1870 to Julia E. Smith, daughter of Hon. E. F. Smith, the first mayor of Rochester. There are four children, Mrs. Edwin T. Douglass of Buffalo, Mr. Lester Wilkins of New York, Mrs. Lewellyn Sanders and Mrs. L. Walton Smith of Rochester.



RAYMOND HUNTINGTON WOODMAN

Raymond Huntington Woodman was born in Brooklyn, N. Y., January 18, 1861. His musical talent showed itself at an early age, and under the tuition of his father, Jonathan C. Woodman, well known as a musician in those days, it was developed principally along instrumental lines. At the age of thirteen young Woodman played his first church service in St. George's Church, Flushing, L. I., where his father was then organist and choirmaster. Injury to his father's hand the following year made it necessary for the son to play the organ regularly, which he did until eighteen years of age. At this time he decided to enter upon music as a profession, and terminated his college course in the junior year to accept a position at Christ Church, Norwich, Conn., which he held for one year, resigning to enter upon the duties in the First Presbyterian Church of Brooklyn, where he is now completing twenty-eight years of continuous service. (1908.)

On returning to Brooklyn, Mr. Woodman began a four years' course of study in composition with Dudley Buck, which was sup-

plemented later by special work in organ playing, improvisation and composition with Cesar Franck in Paris.

To quote a contemporary organist,—

"As a composer, Mr. Woodman has exceptional talent and his ever increasing works are of a high order, possessing the true spark. His melodious and dignified anthems are sung by the best choirs throughout the land. The mixed choir at the First Presbyterian Church under Mr. Woodman's direction is recognized as one of the best in America. Indeed, it would be difficult to find in the whole world a more satisfactory or a more beautiful church service than that which Mr. Woodman gives. His improvisations are spontaneous and sympathetic, while his accompaniments are full and dramatic."

Mr. Woodman holds the musical professorship at the Packer Collegiate Institute, including the choral direction of five hundred students. He has been conductor of the Bedford Choral Society and its successor—the Mount Kisco Choral Society—for eight years, and also of the Woodman Choral Club of Brooklyn, a society of sixty ladies.

Mr. Woodman is well known as a concert organist, but the confining nature of other work leaves but little time for touring. He was one of the ten American organists selected by the Bureau of Music to give the first series of recitals at the World's Fair, Chicago, 1893, and since then he has played at the other great expositions and elsewhere—everywhere receiving the praise of profession, public and press for his artistic performances.

He is remarkably successful as a teacher of organ and theory, and several of the prominent church positions in the metropolis are held by his pupils.

Mr. Woodman is a prolific writer and has written many compositions of a secular and sacred order, and his works for the church are used wherever high class music is wanted. Two cantatas, "The Message of the Star," for Christmas services, and "The Way of Penitence," for Lent, are superior compositions and are often sung. Mr. Woodman is Fellow of the American Organist, Fellow of the Brooklyn Institute of Arts and Science, and President of the Department of Music, Professor of Music Packer Collegiate Institute, Conductor of Woodman Choral Club. His address is 1346 Pacific street, Brooklyn, New York City.

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